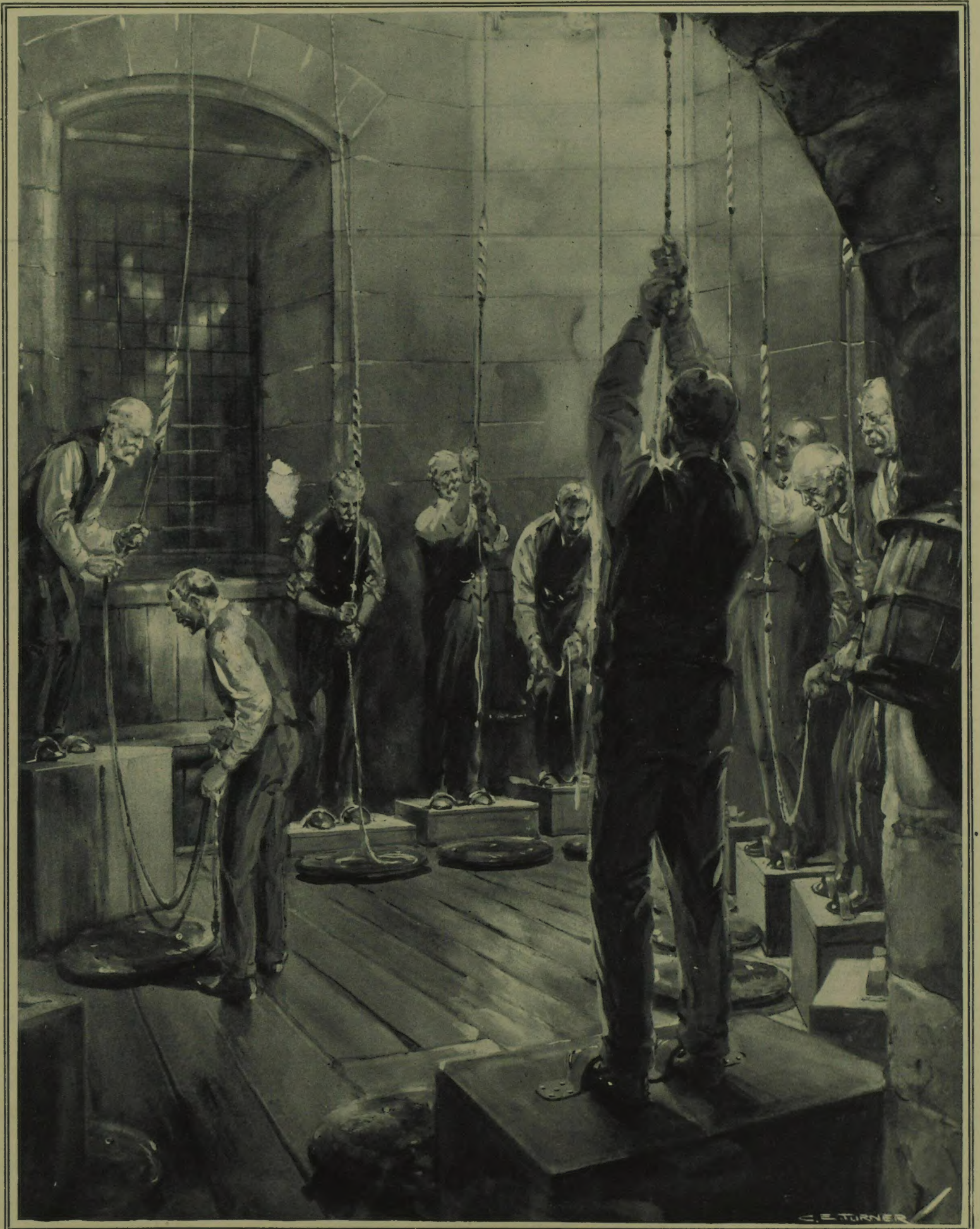


THE ILLUSTRATED LONDON NEWS

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SATURDAY, DECEMBER 26, 1925.

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SUCCESSORS OF AN ANCIENT GUILD—"THE SOCIETY OF COLLEGE YOUTHS": BELL-RINGERS OF ST. PAUL'S.

The bells of St. Paul's have interesting historical associations. Describing the scene in the Ringing Room, halfway up one of the towers, a correspondent says: "There laboured a dozen men, successors of that ancient guild known as the Society of College Youths. Men of many trades, all but one well past middle age, several old and grey, they moved with the regular rhythm of a well-trained team. The wool-covered grips on each

rope flashed up and down, and in descending touched the cushions placed on the floor so that no dust should foul the cord or damage the ringers' hands. They stood on boxes, with feet thrust through iron "stirrups." Overhead were electric lights, yet in a corner hung an ancient candle-lantern recalling days when gay youths of London town first rang the bells of St. Martin's, College Hill, and there in 1637 started the Society.

DRAWN BY OUR SPECIAL ARTIST, C. E. TURNER. (COPYRIGHTED IN THE UNITED STATES AND CANADA.)



By G. K. CHESTERTON.

AN article on "Christmas Old and New" appeared recently in a magazine, and said many things that many people are probably saying just now. I do not say they are very lucid things, but they revolve round a reality and something sincerely if vaguely felt. They raise all the talk about tradition and change; about keeping the spirit but not the letter; about suiting something to modern conditions, and so on. We have heard a good deal about these things; unfortunately, we have not heard much sense about them. For it has become a convention to say we must disregard conventions; and the demand for something new is already old enough to be in its dotage or (if we had luck) in its coffin.

But I notice one rather queer paradox about all this talk of change or reform in customs like Christmas. People talk about sacrificing the letter and keeping the spirit; and then go and do exactly the opposite. They keep a few fragmentary letters (which no longer make a word) and then sacrifice the spirit altogether. Now the difficulty in all talk about the letter and the spirit is that a man who goes by the spirit must be very sure that he does really understand the spirit. And in my little local experience, the man generally does not. To take a parallel, a sceptic might ask what is the permanent value of the particular forms of good manners that go to make up what is conventionally called a gentleman. He might say he wished to alter the letter of certain little observances, but keep the spirit of the social and historical type. He might say, "Need a gentleman take off his hat to a lady? Need he take it off on entering another man's house?" To which the universal philosopher will reply, "No, of course not. He might take off his boots. The Arabs already do it in the case of the house, when Arabs are so fortunate as to have any houses. And, although it would be tiresome to sit down on the pavement and unlace one's boots while an obliging lady stood still and patiently waited to be saluted, of course that symbol would do as well as any other symbol, if it were socially accepted as symbolising respect." That would be really to alter the letter but keep the spirit.

But I do not observe that this is what the more casual or callous youths of the rising generation tend to do. I do not observe many of them prostrating themselves on the pavement, or standing on their heads in the street (to show how completely the lady's beauty has bowled them over), or in any other fashion experimenting in new modes of expression for the chivalric sentiment. They are not inventing new forms for an old feeling; they are doing just the reverse. They are ignoring the old feeling, but preserving a few limp remains of the old forms. Now suppose a man, when entering by his friend's front door, were to toss his hat off with a jerk and leave it lying in the middle of the floor. His gesture would

not be, like the removal of his boots, a new gesture or antic to express respect. It would simply be the old antic without the respect. It would be going through the old arbitrary action in such a way as to make it mean the opposite of what it was supposed to mean. Suppose a young man were to stroll up to a lady with his hands in his pockets and tell her to take off his hat for him and hold it in the air for a few seconds before replacing it on his head. It would not be a new way of expressing courtesy, but an old way distorted to express discourtesy. Now I do not say that the unconventional young man of fact and fiction is going quite so far as this; but what amuses me is that, so far as he goes, he is not repudiating the forms of courtesy to keep the soul of chivalry; he is rather repudiating chivalry and keeping a few of the merely mechanical and meaningless gestures of courtesy. Our latest romance of cocktails and rapid dramas is not unconventional; it is only languidly conven-

sort of materialistic madhouse, and so on. And then they are quite surprised when I tell them that I think they have far less of the spirit of Christianity than they have of the letter of it, of the actual words and terminology of its dogmas. In point of fact, they have kept some of the words and terminology, words like Peace and Righteousness and Love; but they make these words stand for an atmosphere utterly alien to Christendom: they keep the letter and lose the spirit.

And as it is with Christendom, so it is with Christmas. If men knew exactly what they meant by Christmas, and then started out to make new symbols, new ceremonies, or new jokes, it might be a very good thing. Something of the sort may yet happen, very probably, in that world of modern men that does know what it means by Christmas. But most of the modern modifications which were discussed in the

magazine and elsewhere were quite the reverse of this. They were really ways in which men may keep the name of Christmas, and a few faded badges of Christmas, while doing something totally different.

But what is meant by men like the magazine writer is simply this: that a few sprigs of a particular vegetation called holly and mistletoe should be stuck up in large, over-heated, homeless American hotels, where people shall forget all about Christmas, be bored with the very thought of Christmas, blaspheme the supreme and sacred soul of Christmas with their sophistication and their satiety and their despair. They are too tired to feel the spirit; they are too tired to improve the symbolism; only they are also too tired even to alter the name. That sort of thing is nothing so creative as reform, just as it is nothing so tenacious as tradition. It is simply drifting, like a half-melted iceberg which floats into warmer waters, without knowing why it differs from its surroundings, why it is changing, or how much of it is left.



AN OLD DOMESTIC CONTROVERSY AT THE HOUSE OF COMMONS RECENTLY SETTLED: THE CRYPT CHAPEL, WHICH, IT HAS BEEN DECIDED, IS NOT UNDER ECCLESIASTICAL JURISDICTION.

It was announced in Parliament on December 14 that the Law Officers had decided that no ecclesiastical jurisdiction existed in respect of the Crypt Chapel of the House of Commons. It was therefore under the sole jurisdiction of the Lord Great Chamberlain, to whom application should be made for permission to use the Chapel for weddings or baptisms, and arrangements to prepare it for such ceremonies were made by the Superintendent of Works. This announcement was the first official reply given by the new Under-Secretary for the Home Office, Captain Hacking.—[Photograph by Barratt's.]

tional. It is not a school of new manners; it is only old manners modified and softened by bad manners.

Now I notice the same contradiction about Christmas—and, indeed, about Christian traditions generally. It is apparent in the people who tell us, in the papers and elsewhere, that they have emancipated themselves from dogmas, and propose to live by the spirit of Christianity. To which I reply: "All right—go ahead," or words to that effect. But then I always find myself confronted with this extraordinary fact. They start out to live by the spirit of Christianity, and proceed to fling themselves with frenzy into preventing poor people from getting any beer, preventing oppressed nations from defending themselves against tyrants (because it might lead to war), tearing backward children away from their heart-broken parents and locking them up in some

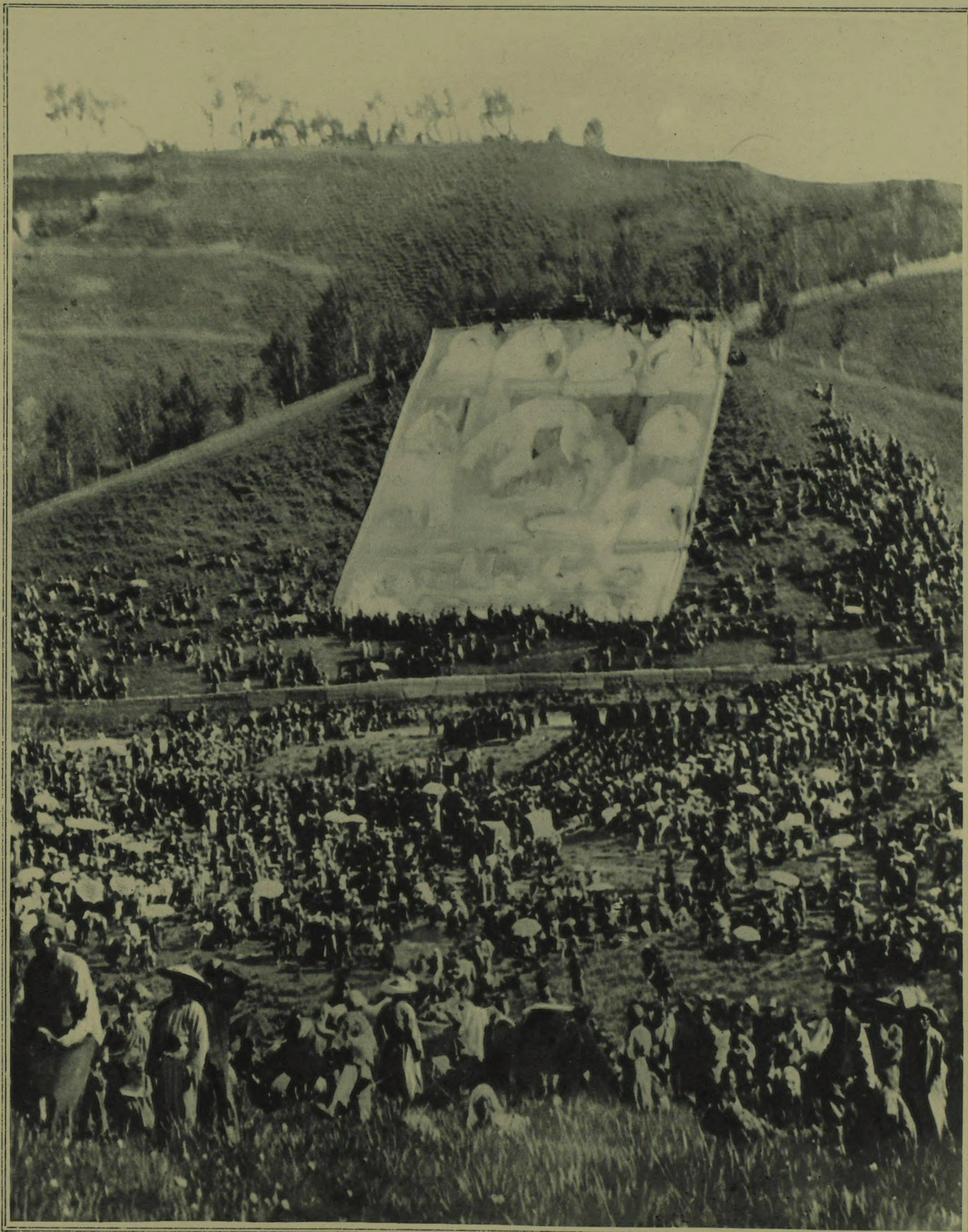
None of us should desire to see the noble snow man of the English Christmas melt in the meaningless fashion of that iceberg. It would be better that the snow man should be destroyed like an idol by iconoclasts like the Puritans. It were better that those who know why they like it should have to defend it against those who know why they dislike it. I have very little fear that in the last resort the latter would ever be the majority. But the former would fight much better if they did know why they liked it, even at the expense of returning to some of the superstitions of their fathers. Anyhow, I know why I like it; and in the case of the Christmas of cocktails and central heating, I know why I dislike it. I know that the reality is not relativity or progress or the mere passage of the ages. I know Father Christmas when I see him, even when he is in plain clothes. And I am not deceived by Father Time dressed up in holly and mistletoe.

OUR ANAGLYPHS.

Readers who have not yet obtained one of the special masks for viewing our Anaglyphs in stereoscopic relief may do so by filling up the coupon on page 1330, and forwarding it with postage stamps value three-halfpence (Inland) or twopence-halfpenny (Foreign), addressed to "The Illustrated London News" (Anaglyph), 15, Essex Street, London, W.C.2.

"GROUND-SIGNALLING" TO BUDDHA IN HEAVEN: A CARPET CUSTOM.


PHOTOGRAPH BY P. AND A.




TO REMIND BUDDHA OF HIS FOLLOWERS IN THE WORLD WHERE HE ONCE DWELT: A HUGE PIECE OF TAPESTRY, BEARING HIS PORTRAIT, BROUGHT FROM A TIBETAN MONASTERY AND SPREAD OUT ON A HILLSIDE.

"In the Buddhist monastery of Kumbum, Tibet," writes a correspondent, "is kept a marvellous piece of silk tapestry 30,000 square feet in size. Exquisitely embroidered in the centre of this enormous piece of silk is a portrait of the Buddha, with around it pictures showing important incidents in his life. Once a year, on a sunshiny day, the priests of the monastery carry forth the silk to a

hillside, where it is spread out in the noonday sun. This is believed by the faithful to give Buddha an annual glimpse of the world where he once dwelt, so that he will not forget his followers. From hundreds of miles around come thousands of Tibetans to witness the ceremony. The above photograph shows the silk spread out and the spectators."



THE WORLD OF SCIENCE.



NUTS AND WINE.

By W. P. PYCRAFT, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

Heap on more wood—the wind is chill;
But let it whistle as it will,
We'll keep our Christmas merry still.

THE very suggestion of Christmas mirth conjures up visions of Christmas feasts. Some of us can remember at least fifty of these joyous occasions; and if we are in a contemplative mood we may find



ENCLOSED WITHIN THEIR SPINY CAPSULES: YOUNG SPANISH CHESTNUTS.

ourselves wandering back along the corridors of Time to compare the feasts of bygone generations, till we find ourselves peering in at the doorway of some huge ancient hall, with the flames of blazing logs roaring up the spacious chimney. We see the "blue-coated serving man" bring in the "lusty brawn," followed by the reeking sirloin. Our eyes wander to the side table where stand the "plum-porridge and the Christmas pie," and our mouths water. Not for us, however, are the reeking sirloin and the boar's head. But we still have our Christmas pudding, the direct descendant of the "plum-porridge."

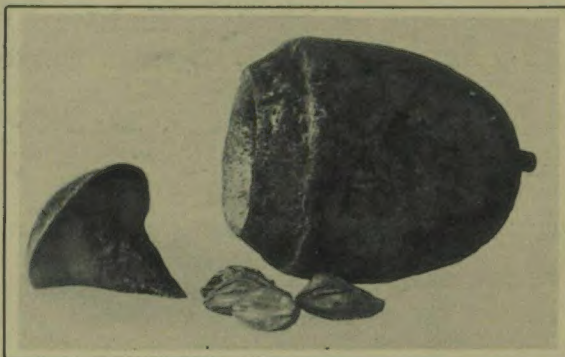
Who made the first plum-pudding? I hold no diploma in cookery, so my surmises carry no weight. But I timidly venture to suggest that to some jolly cook occurred the brilliant idea of tying up the plum-porridge in a cloth, popping it in a saucepan, and making a pudding of it—the round, comfortable-looking plum-pudding of my youth. Nowadays we squeeze the poor thing into a "shape" of some sort, whereby to those of us who remember the olden fashion it is shorn of some of its ancient glory. But it is still a "plum-pudding," for which I have yet a weakness. Nevertheless, to some these old-time Christmas feasts seem to suffer by comparison with our own. For there was no Christmas turkey stuffed with chestnuts, no almonds and raisins, no walnuts, no oranges, no figs. Gracious, what a poor dessert! Grapes may have found a place on the tables of a few, probably of the great monasteries, where some care was given to gardening, for the grape seems to have been introduced about 280 A.D.

With the march of time, however, the bill-of-fare for this great feast-day has grown more and more varied. Yet not till the reign of Edward VI. did the fig come to us; and Elizabeth was probably one of the first in her kingdom to taste the delicious walnut. Till her day our forebears had to be content with the chestnut, introduced by the Romans, and the hazelnut, out of which, by cultivation, has grown the "filbert" and the "Kentish-cob." But even these, during some years, cannot "set" their seed without the aid of the humble hazel. For in some seasons the filbert catkins—the male, or pollen-bearing flowers—are scarce, so that, during cold February, hazel-branches bearing the desired catkins have to be hung in the filbert bushes. The advent of big ships and the possibility of long ocean voyages in due time brought us the Brazil nut from the forests of Brazil. Though it is held in high favour among us, I have met

but few people who know anything of the nature of this nut; and I have as yet met no one who can tell me one or two things about it I much wish to know.

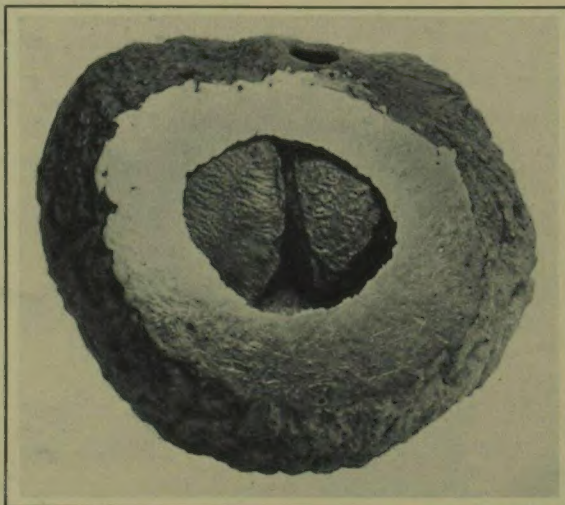
As will be seen in the adjoining photograph, these nuts do not grow singly, like the hazel-nut, but are found in clusters, tightly packed within a large and very dense outer shell—hence the triangular form of the nuts, from their mutual pressure one against the other. I have asked two or three eminent botanists to tell me how the nuts escape from this very solid capsule. But it seems that this has yet to be discovered. It is assumed that they have to remain till the capsule falls to the ground, and finally rots. It may be that when the walls of the capsule have been softened they are forced asunder by the swelling of the enclosed nuts. But this seems hardly likely, for this swelling would entail the rupture of the shell of the nut, itself, which probably does not take place until it has become buried in the soil.

Nearly related to the Brazil nut is the Sapucaya nut, or "monkey-pot." When I was a boy, and that is fifty years ago, an attempt was made to sap our allegiance to the Brazil by inducing us to eat the



HEAVY ENOUGH TO KILL ANYONE ON WHOSE HEAD IT FELL FROM A HIGH TREE: THE BIG CAPSULE (RIGHT) OF SAPUCAYA NUTS (CENTRE) AND ITS NATURAL LID (LEFT).

Sapucaya instead. It was said to be superior in flavour, and to be more easily digestible—this last recommendation was, of course, likely to have great



POPULAR ON THE CHRISTMAS DINNER TABLE: BRAZIL NUTS WITHIN THEIR THICK, HARD CAPSULE, FROM WHICH IT IS NOT KNOWN HOW THEY ESCAPE TO GERMINATE.

Photographs by E. J. Manly.

weight with youngsters! It was prophesied that the day of the Brazil was over. But prophecy is always a dangerous game. I can still recall the flavour of the new dainty, and I much preferred that of the Brazil. That estimate seems to have been general, for the Sapucaya is seldom seen nowadays. Its outer shell is much larger and heavier than that of the Brazil, and it is furnished with a curious lid, fairly easily detachable, leaving an orifice of fair size, so that these shells are prized by the natives, who use them as vessels for various purposes. One has to walk very circumspectly through the forest when these fruits are

ripe, for they are very heavy, and, falling from a height of a hundred feet or so, would most certainly kill anyone 'unfortunate enough to be struck on the head by such a "bolt from the blue." The shell of the enclosed nuts, by the way, is much thinner than that of the Brazil.

No attempt seems to have been made to introduce into our market the fruit of the "Cannon-ball tree," a near relation of the Sapucaya and the Brazil. This fruit, as its name implies, is large, and shaped like one of the old-fashioned cannon-balls. Its walls, though thick and dense, when broken through disclose a sweet, fragrant, and refreshing pulp. Therefore it would seem to be likely to receive a welcome should it be placed within our reach. There are yet other fruits which may be added to our Christmas feasts. One of these is the Tacso of the Andes, a species of Passion-flower, which is used already in America in the preparation of ice-cream. Its orange-coloured pulp is described as acid and highly aromatic. Moreover, it grows on a vine of great beauty. The fruit is of the size and shape of a small banana, and is now grown successfully in California.

More delectable still appears to be the Cherimoya, which has been described as a "masterpiece of Nature." A native of Ecuador and Peru, the fruit of this tree has been likened to a "vegetable ice-cream," being white and having the consistency of a firm custard, combining the flavours of pineapple, strawberry, and banana—a veritable fruit-salad. For sheer lusciousness, we are told, it is excelled by few other products of the vegetable kingdom. Attempts have been made to cultivate this tree in California, but so far with no great success. This fact appears to be due to some missing agency in the fertilisation of the flowers, so that we must wait until the tree, in its native wilds, has been intensively studied.

One cannot help asking what are the agencies which have brought about the enormous thickness and hardness of the capsules of the Brazil nut, Sapucaya, and Cannon-ball trees. If this density is to serve as a foil to the attacks of monkeys, it seems to have been rather overdone. But, similarly, one asks, why are the nuts of the chestnut and the horse-chestnut so thickly studded with spines? One finds a tendency to produce a like armature in the case of the walnut. Here are riddles which will never be solved by guessing. There is no need to travel so far as Brazil for clues. We can begin with an intensive study of our home-bred chestnuts. But it will probably be a very long while before the solution is found, and almost certainly most people will prefer to wait till the Christmas feasting is over before sallying forth to investigate.



SHOWING THE FEMALE FLOWERS, WHICH WILL GIVE RISE TO THE CHESTNUTS, AS SMALL BURRS ABOVE: CATKINS OF THE SPANISH CHESTNUT, WHICH ARE THE MALE FLOWERS.

ROYAL CHARMS: GREEK PRINCESSES AND A LITTLE PRINCE.

PHOTOGRAPHS BY "JULIETTA," BUCHAREST.



FORMERLY KNOWN AS PRINCESS HELENA OF GREECE: THE CROWN PRINCESS OF RUMANIA.



AN ATTRACTIVE TRIO: (L. TO R.) PRINCESS ELIZABETH OF GREECE, THE CROWN PRINCESS OF RUMANIA, AND HER SISTER, PRINCESS IRENE OF GREECE.



HAPPY AND SMILING: A WINSOME PORTRAIT OF THE FOUR-YEAR-OLD PRINCE MICHAEL, SON OF THE CROWN PRINCE AND PRINCESS OF RUMANIA

The Princesses of the Greek Royal House are remarkable for their charm and good looks. Princess Helena, the eldest sister of the exiled King George II., is the wife of the Crown Prince Charles of Rumania. They were married at Athens in 1921, and have one little boy, Prince Michael, who was four years old on October 25. Princess Irene, the King's second sister, was born at Athens on January 31, 1904. There is a third sister, Princess Catherine, born in 1913, and a brother, Prince Paul, born in 1901, and now an officer in the Greek Navy. Princess Elizabeth, who is their first cousin, is the second of the three daughters of Prince Nicholas, whose wife was a Grand-Duchess of Russia.



SECOND DAUGHTER OF PRINCE AND PRINCESS NICHOLAS OF GREECE: PRINCESS ELIZABETH OF GREECE.

A MYSTERY UNVEILED: MEYERLING.

By **SIGNOR GUGLIELMO FERRERO,**

the distinguished Italian Philosophical Historian; Author of "The Greatness and Decline of Rome," "Ruins of the Ancient Civilisations," etc.

We continue here our monthly series of articles by Signor Ferrero, dealing with world politics as that famous modern historian sees them and interprets them. The views set forth in the series are personal and not necessarily editorial.

THOSE of us who are over fifty have not forgotten the profound impression made thirty-five years ago by the suicide of the Archduke Rudolph, heir to the Crown of Austria. Although the nineteenth century was rich in tragic events, it had not yet learned to expect the future sovereign of a powerful Empire to commit suicide, like any other despairing wretch who was tired of life. The wonder grew when it became known that the Archduke had taken his own life at Meyerling, in a little hunting-box, in company with a young girl of the Viennese nobility, Marie Vécera.

The event, combined with the effort made by the Court to conceal its details, excited the public imagination and curiosity. Meyerling became at once a mystery and a legend. For thirty years, about every six months we have been given a new, and what purported to be a really authentic, version of the celebrated suicide. The most romantic hypotheses, supported by imaginary proofs, have been circulated throughout the whole world. To add a spice of horror to the mystery, rumour even went as far as to pretend that Francis Joseph had been an admirer of the mother of Marie Vécera, and that the young lady was in reality the Emperor's daughter! They did not forget to embroil the Jesuits in this shady affair. One story made out that the Archduke had been assassinated by a Jesuit, whom he had surprised ransacking the drawers of his writing-table!

The fall of the Hapsburgs reawakened curiosity about the Meyerling affair, and at the same time allowed of its explanation. The letters of the mother of Marie Vécera, addressed to the Emperor, have been published, as well as a Memoir which she wrote after the catastrophe in order to exonerate the family from the suspicion of having egged the young girl on to the adventure, in order to exploit it. The political letters which the Archduke wrote between 1882 and 1889 to his friend Szeps, the founder and editor of the *Neues Wiener Tageblatt*, have been published. Other detached revelations have come to complete what was already known. The most important of these are contained in the article published by M. Maurice Paléologue in the *Temps* of June 10, 1923, which relates the version of the tragedy given by the mother of the Archduke, the Empress Elisabeth, to the Empress Eugénie.

Encouraged by new documentary evidence, history has begun to occupy itself seriously with the Meyerling mystery. In Italy, M. Borgese, a brilliant writer and journalist, after writing a much-applauded drama on the mystery of Meyerling, has cleverly converted it into a critical history in a volume entitled "La Tragedia di Meyerling."* Though many details still remain obscure, the Meyerling mystery is in the main unveiled. It is a very simple mystery, despite all the romantic complications with which it has pleased popular imagination to surround it. The Archduke Rudolph and Marie Vécera committed suicide, as so many other lovers have done in the past and will do in the future, because they were in love with each other and could not be married.

At first we can discover nothing extraordinary in the Meyerling drama except the exalted positions of the actors in it. But when we examine it more closely our impression changes. M. Borgese had the idea of making a serious enquiry into the matter, an idea of which the public curiosity had never thought; that is, of establishing the chronology of this passion by unimpeachable documentary evidence. As these documents exist, he arrived at a completely unexpected and extraordinary conclusion. That passion, which broke a dynasty, only lasted in its decisive phase for seventeen days—less than three weeks!

The two lovers committed suicide on the morning of Jan. 30, 1889. In the month of September 1888, the Archduke was still ignorant of the very existence of Marie Vécera. Marie Vécera, not being yet eighteen, had not been officially presented either to Viennese society or at the Court. This was accomplished on Jan. 27, three days before her death. She was one of the innumerable young girls of the Viennese nobility who were waiting in a crowd for the moment to begin to show themselves. She had conceived for the Crown Prince, when she saw him pass through the streets for a drive, one of those romantic, distant passions which persons who are famous and much in the public eye often inspire in young girls. She in no way concealed her infatuation, which was indeed well known and the subject of many jokes in her family. No one saw in it anything but a childish whim not worth serious consideration.

In the month of September 1888, Countess Larisch, niece of the Empress Elisabeth and cousin of the Archduke, who played a very dark rôle in this drama, met the Archduke in Bavaria during a family festivity and transmitted to him "the devoted regards of someone who loved him very much." It was in this strange manner, that the Archduke heard for the first time of the young girl with whom four months

she returned home on the evening of Jan. 13 she said to Agnes that she would have done better not to have left the house that evening, and the day after she wrote to Erminée: "Dear friend, I must make a confession to you which will grieve you very much. I went to him between seven and nine o'clock yesterday evening. We both lost our heads. . . ."

The irreparable had happened. After that the catastrophe was precipitated with appalling suddenness. On Jan. 27 and 28 the Archduke had a conversation with the Emperor, in which he seems to have asked his permission to repudiate the Archduchess Stephanie and marry Marie Vécera. His father having harshly refused his consent, the Archduke committed suicide with his youthful adorer on the 30th. Altogether they had only been lovers for seventeen days!

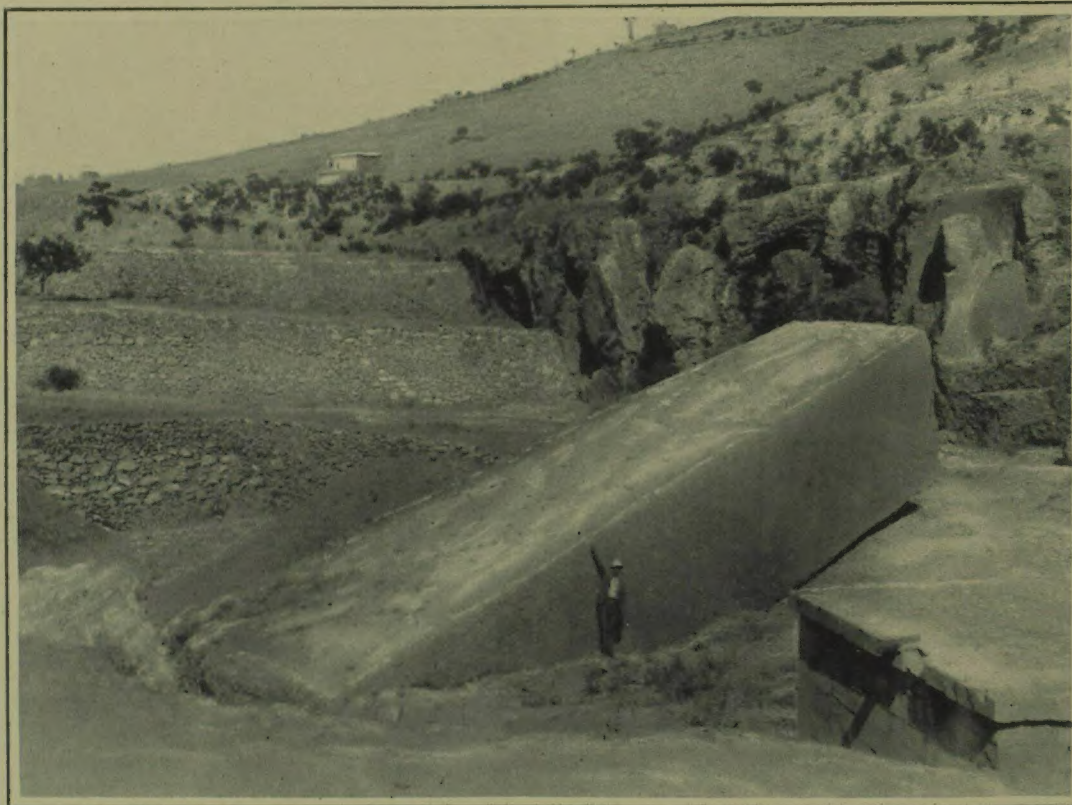
The real Meyerling mystery lies in that inexplicable haste to die. Why did the heir to one of the most powerful thrones in Europe commit suicide on Jan. 30, 1889, with a young girl whom he had only known for two months and a half, and who had been his mistress for seventeen days?

That is the point to which M. Borgese specially draws our attention. In order to explain this suicide we must not only consider the love of the Archduke for this young girl, but also his position at the Court. The love drama is complicated by a political tragedy which, far from being peculiar to the Hapsburgs, was shared by all the European dynasties during the nineteenth century. Although they appeared to be united, these dynasties were torn during the whole century by two tendencies, represented by two types of Kings or Emperors. There were the real sovereigns who, before everything else, defended the principle of monarchical authority, at the price of every sacrifice, against the revolutionary forces by which it was menaced; and the politicians who, before all other considerations, sought for means by which they could accomplish practical results, such as the enlargement of their territories and power, excluding no means, not even that of revolutionary force, in order to achieve their aims. "Liberalism is childishness; revolution is a real power," said Bismarck. Charles Felix, Frederick William III. and IV. were real sovereigns; Victor Emmanuel II. and William II. were politicians; Charles Albert and William I. had begun by being sovereigns, and ended by becoming politicians. Thirty-five years ago Francis Joseph, of the Hapsburg family, was the last sovereign who still existed in Europe; the Archduke was a politician in the making, whose ambitions and methods were beginning to appear.

Francis Joseph had become an almost incomprehensible personage to the generations which prepared and carried out the World War, because he was the last survivor of an epoch which had disappeared. The leading ideas of his simple and obstinate policy were still those of the Holy Alliance, which governed Europe from 1815 to 1848: to resist the democratic spirit of the time with all his strength; to defend the rights of the Crown to the last; to preserve as far as possible the aristocratic organisation of society, with its privileges and discipline; but to guarantee peace to the peoples, as the most favourable condition for conservative ideas; to oppose the spirit of adventure which was stirring in intellectual circles, in the army, in the bureaucracy, and in a part of the nobility.

Francis Joseph could have let loose a general war in 1859 and in 1866. He did not wish to do it. It is to him that we owe the fact that those wars, contrary to all expectations, were short and that little blood was shed. He resisted his *entourage*, both civil and military, who, especially in 1859, urged him to continue the war and not to yield. The idea that nothing could be more fatal than a general war for the principle of authority which he was defending dominated all his policy.

The Archduke Rudolph dreamed of imitating the policy which had succeeded so well in the Houses of Savoy and



WONDERS OF ROMAN BUILDING AT BAALBEK: A MIGHTY BLOCK OF STONE WEIGHING ABOUT 1000 TONS, STILL IN THE ORIGINAL QUARRY AND SIMILAR TO THOSE USED IN THE GREAT TEMPLE.

The great Temple at Baalbek, built by Antoninus Pius in the second century A.D., contains some of the hugest blocks of stone ever used in architecture, and similar to that shown here still lying in the original quarry. Its enormous size is indicated by the figure of the man beside it. Baalbek is in Syria, some thirty-five miles north of Damascus.

From a Photograph by Mr. Carveth Wells, F.R.G.S., A.M.I.C.E.

later he committed suicide. At first he does not seem to have been much moved by the strange message of that rash child. But in the month of November, when he had returned to Vienna, Countess Larisch gave him a letter—a very ardent one, it seems—from the young girl. Curiosity as to his mysterious correspondent began to awaken in the Archduke; he desired to see her, and actually saw her for the first time when out driving. As she was very pretty he wished to speak to her, and Marie Vécera, on her part, asked for nothing better.

Countess Larisch again gave her help, and by means of a subterfuge succeeded in getting the young girl out of her father's house and taking her secretly to the Imperial Palace. On Nov. 5 the two future lovers saw and spoke to each other for the first time, in the presence of Countess Larisch.

The young lady must have made a great impression on the Archduke, for after this first meeting he desired to see her again. This desire being reciprocated, it is certain that the Archduke and Marie Vécera saw each other secretly many times during the months of November and December at the Imperial Palace, these meetings being unknown to anyone except Agnes, a maid who was an accomplice of Countess Larisch, and a friend of Marie Vécera's, Erminée, to whom she confided everything—even her interviews with the Prince, assuring her that her visits to him were of the most innocent character. But when

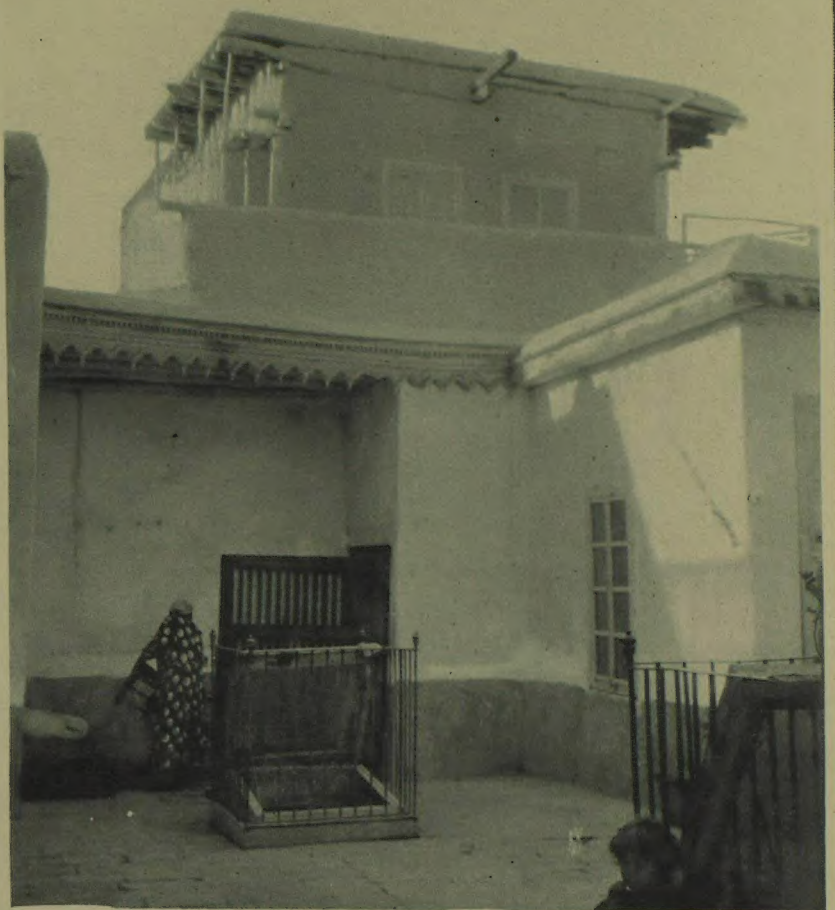
* Mondadori; Milan.

DAMASCUS IN CHRISTIAN STORY: SCENES OF SACRED TRADITION.

FROM PHOTOGRAPHS TAKEN DURING A RECENT TOUR IN SYRIA, BY MR. CARVETH WELLS, F.R.G.S., A.M.I.C.E.



WITH A TOMB CONTAINING THE HEAD OF JOHN THE BAPTIST, AND (IN BACKGROUND) THE MINARET OF JESUS, WHEREON IT IS BELIEVED HE WILL ALIGHT AT HIS SECOND COMING: THE MOSQUE OF OMADAIEH.



WHERE DWELT "A CERTAIN DISCIPLE AT DAMASCUS, NAMED ANANIAS," WHO TOOK PART IN THE CONVERSION OF ST. PAUL: THE COURTYARD OF THE HOUSE OF ANANIAS.



TRADITIONALLY BELIEVED TO BE THE PLACE WHERE CAIN KILLED ABEL: A CORNER IN DAMASCUS, SHOWING "AN ASS AND THE FOAL OF AN ASS."



WHERE "THE DISCIPLES LET HIM DOWN BY THE WALL IN A BASKET": PART OF THE ANCIENT CITY WALL OF DAMASCUS, THE TRADITIONAL SCENE OF ST. PAUL'S ESCAPE.

Damascus, of late the scene of distressing events, has many associations with the early history of Christianity. Some of the most interesting of the places and buildings connected with these traditions, as they appear to-day, are illustrated in the above photographs, which were taken by Mr. Carveth Wells, the noted lecturer and writer, during a recent motoring tour through Syria. The story of St. Paul's conversion on his way to Damascus, and of his meeting there with the disciple Ananias, who was commanded by the Lord in a vision to seek "one

called Saul, of Tarsus," is told in the 9th Chapter of the Acts of the Apostles. There we read: "Saul increased the more in strength, and confounded the Jews which dwelt at Damascus, proving that this is very Christ. And after that many days were fulfilled, the Jews took counsel to kill him: But their laying await was known of Saul. And they watched the gates day and night to kill him. Then the disciples took him by night, and let him down by the wall in a basket." From Damascus he made his way to Jerusalem.

China in Chaos: Militarism, Discontent—and Russia.

"THE TRUTH ABOUT THE CHINESE REPUBLIC." By H. G. W. WOODHEAD.*

THAT the Chinese Republic is a country in chaos is obvious. Why is it so? Mr. Woodhead supplies the answer, decisively and deftly. The most significant reasons, he writes, are: "1. The growing national self-consciousness caused by the world-war, China's participation therein, the defeat of the Central Powers, and the Russian Revolution. 2. The widespread discontent aroused by thirteen years of misrule and militarist oppression. 3. The unchecked insubordination and lawlessness of the student class. 4. The unscrupulous exploitation of these factors by Soviet agents, in co-operation with China's political extremists." And the worst of it is, he can prescribe no quickly-acting cure. "It is . . . impossible, as history has demonstrated over and over again," he notes, "to help a nation which will not help itself, which does not desire foreign aid, and which, however passively it may endure the oppression of its own officials, will unite almost to a man against any threat of external aggression. . . . China's salvation must be worked out from within; it cannot be wrought from without." There must be a stability that will win and retain confidence.

But what a labyrinth of labours is before the Celestial Hercules seeking to clean the land of squeeze, apathy, treachery in high places, intrigue, scores of warring factions, and evil communications moral and material!

"China became a Republic two years before the date on which, had the Nine Years' Programme of Constitutional Reform been adhered to, one per cent. of the population should have been able to read and write." There is the dominating fact. The people cannot govern, and those who could are impotent to insist: sedulously selfish for the most part, they but stir the seething pot, letting the broth burn and bubble in toil and trouble, content if they themselves escape scalding.

Consider Mr. Woodhead's points in order.

"The spread of domestic chaos has been accompanied by a wave of nationalistic feeling, especially among the student class. They have been encouraged by Bolshevik agitators, and to some extent by missionary institutions, and now profess to see in 'Western imperialism,' 'capitalism,' and the 'unequal Treaties,' the cause of China's present troubles." Hence bitterness, embroiling, and incidents directed against the nationals of other Powers, more particularly those of Japan and Great Britain.

As to misrule and militarist oppression, the latter alone would suffice to wreck any normally-constituted state. Misrule means bribery and corruption, irregular, illegal, and arbitrary taxation, the strangling of legitimate enterprise, the buying of legislators and ordinary voters, gratifying the desires of officials proud and petty; but militarist oppression means much more. "With the exception of Shansi, which has flourished under the wise administration of Yen Hsi-shan, known as the 'Model Tuchun,' not a single province in China has escaped civil war. There has hardly been a week since the establishment of the Republic when one or more provinces have not been involved in hostilities. And to the miseries of civil strife must be added the sufferings from floods, droughts, and the famines which they and military operations have left in their train."

In which connection, note that China's official fighting strength is now estimated at 1,404,000 officers

and men "divided among upwards of twenty independent armies." And: "The expansion of China's armed forces has resulted in the complete transfer of political power from the civil to the military officials. Even in theory the military man, from the common soldier upwards, enjoys a privileged position, inasmuch as the present Chinese laws exempt him from the jurisdiction of all but military tribunals. In actual practice the militarist is not amenable to any jurisdiction, but constitutes a law unto himself. He levies whatever taxes he thinks fit, commandeers and ruthlessly destroys state property (such as the railways and their equipment) and private property. In time of civil strife farmers and farm labourers, coolies, carts, and transport animals, motor-cars, etc., are ruthlessly impressed into military service, without the slightest prospect of compensation. The

treaties which exist between China and the imperialistic foreign Powers," promised that his Government would "fight for a further development of our relations, and the national liberation of the people of China, which must become as free as the Russian people."

That anti-foreign feeling was encouraged in China is evident; and "under Sun Yat-sen's régime, Borodin, the Soviet emissary, and his Bolshevik colleagues became all-powerful." Mr. Woodhead writes: "The question will naturally be asked to what extent the Soviet have actually interfered in China's domestic politics, financially and otherwise. It is difficult to adduce proofs of the extent of such interference. But there is ample evidence that it has attained very serious dimensions." This he supplements by: "As soon as China recognised Soviet Russia the Moscow Government appointed L. Karahan its

Plenipotentiary at Peking, Ambassador to the Chinese Republic. As none of the other Powers are represented by an envoy above the rank of a Minister, this gave him a status superior to all the other chiefs of Missions. Since his appointment Karahan has done his utmost, openly and covertly, to foment Chinese hostility towards the Treaty Powers and their nationals." In a further enlightening passage, quoting Dr. Ma Soo, he adds: "'The monthly expenses of the Canton Government are supplied by Soviet agents. . . . A sum of no less than 2,700,000 dollars has been spent by the Soviet agents in Canton for propaganda purposes, and they are prepared to spend a considerable amount more. It is true that the Government at Moscow did not transfer any funds to China. The funds used by the Soviet agents in China are derived from the proceeds of sales of Russian products in the last few years. Some three million dollars' worth of furs were sold in China two or three years ago. The entire proceeds have been used by the Soviet agents for the nefarious activities in which they have been engaged in China. Recently (the Doctor spoke in

August of this year) the sale of Russian gasoline has brought large proceeds to the Soviet agents. They have, therefore, an unlimited supply of funds, although it is not known that any huge amount of money has been transmitted here from Moscow.'" There, surely, is a thought-provoking statement.

Can it be wondered that our authority is pessimistic; that he affirms that China lacks an effective central Government; that he agrees with the British Consul at Foochow, who wrote: "The real and crying grievance of the Chinese, at any rate of the Fukienese working man, is something much more primitive than overwork—it is the utter insecurity of his life"; that he regards the Foreign Concessions and Settlements as "oases in which foreigners and Chinese alike have been able to pursue their lawful avocations with a minimum of interference from the militarists and the lawless elements"?

Had it not been for those Concessions and Settlements, "a great deal more would have been heard in Europe and America of the disorders which have followed the establishment of the Republic."

The author is hopeful that his book will contribute to the discussion of China on a basis of reality, saying: "He believes that it is essential that the truth about the more important of China's international problems should be widely known, and that no real service would be done to China by ignoring stubborn and irreparable facts when the question of treaty-revision is seriously taken up." He should succeed in his object, for his work is as illuminating as it is interesting and authoritative.

E. H. G.



WHERE THE NEW SHAH OF PERSIA IS SAID TO HAVE FORMERLY BEEN A SENTRY, AND NOW LIVES IN STATE: THE PALACE AT TEHERAN—ONE OF THE BEAUTIFUL GARDEN ENTRANCES.

The newly-elected "King of Kings"—Riza Shah Pahlevi—rose from the ranks of the Persian Army to be, first, Minister of War, and then head of the State. As a soldier he is said to have formerly done "sentry-go" at the palace which is now his royal residence. His coronation, which is expected to take place in the throne-room of the palace, is being arranged for next spring.

Photograph by B. Avezathe.

ordinary soldier, following the example of his officers, oppresses and ill-treats the civilian population wherever he is stationed. The main function of the Peking Government for years past has been to raise funds to meet the insatiable demands of the militarists to whom it has been subject." A change indeed from the not-far-distant days in which China held the military profession in universal contempt—a change estimated to burden the shoulders of the long-suffering with some two hundred and twenty-eight million dollars a year, "approximately as much as the total estimated national revenue in 1912."

As to the students, many are thoroughly out of hand, thanks to lack of perspicacity and to propaganda; and they are seconded right willingly by the rougher elements of the cities.

So to the Soviet's part. Mr. Woodhead gives numerous cases of incitement to revolt, although he acknowledges that there was much unrest before the Russian Revolution reddened the air.

Negotiations between Peking and Moscow were opened in August 1922, when Adolph Abramovitch Joffe, formerly Soviet Envoy at Berlin, arrived in Peking and the Chancellor of the National University "thought fit to state that Russia furnished a good example to China, which thinks it advisable to learn the lessons of the Russian Revolution, which started as a political movement, but later assumed the nature of a social revolution." Nearly two years later, Karahan and the Chinese Minister for Foreign Affairs signed two agreements, and the Russian Envoy, who "attributed China's woes and misfortunes to 'the

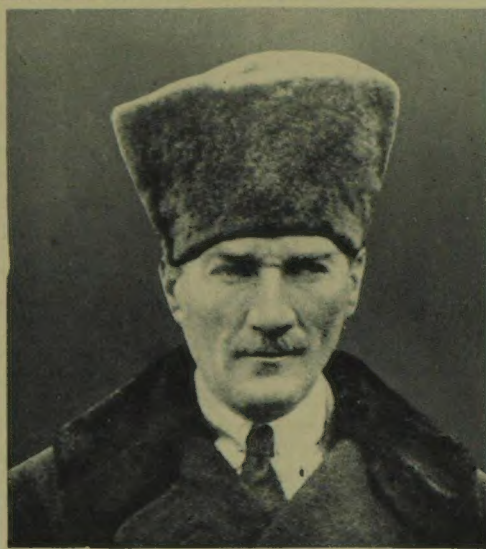
* "The Truth about the Chinese Republic." By H. G. W. Woodhead, C.B.E. (Hurst and Blackett; 75s. net.)

FORCIBLE HATTING IN TURKEY: THE "BOWLER" DISPLACES THE FEZ.

PHOTOGRAPHS BY FRANÇAIS, CONSTANTINOPLE. TOP CENTRE SUBJECT BY G. ERCOLE, PATHÉ NEWS, NEW YORK.



THE PRESIDENT OF THE TURKISH REPUBLIC IN A "BOWLER" HAT: MUSTAPHA KEMAL PASHA—A RECENT PHOTOGRAPH.



WEARING THE NOW - PROHIBITED : MUSTAPHA KEMAL PASHA AS HE APPEARED IN 1923.



"ARBITER OF FASHION" IN TURKEY: MUSTAPHA KEMAL PASHA IN A "TRILBY"—A RECENT PHOTOGRAPH.

DISCUSSING the adoption of Western modes in Turkey, a correspondent writes: "And it came to pass in those days that there went out a decree from Mustapha Kemal that all the world should be 'hatted'. . . . The Ghazi Pasha becomes the arbiter of fashion in Turkey, a kind of modern Chesterfield. There is no doubt that the hat has come to stay in Turkey. The mere preaching of the ideal of adopting Western standards having failed to produce the desired result, the law has stepped in and obliged the thirteen million Turks to wear a hat. However, the very novelty of the idea has produced the most curious results. It is not an uncommon sight to see a Turk in Angora still wearing his baggy trousers (the bagginess being in the seat and not at the lower ends, as in England), a yellow shirt, a red kummerbund, and on his head a cloth cap, closely resembling that worn by Mr Harry Tate in his famous music-hall sketch, 'Motoring.' Then, again, there was a little trouble in Smyrna during the hot weather because the municipal authorities took exception to the attire of one worthy citizen, who appeared in the streets wearing a cotton night shirt, a pair of elastic-sided boots and a bowler hat. One is almost inclined to misquote the immortal John Jorrocks and say that a hat is about as much suited to a patriarchal Turk of Anatolia as a 'frilled shirt to a pig.' When Kipling wrote 'For East is East and West is West and never the twain shall meet,' he surely never thought of a red kummerbund combined with a bowler hat. During

[Continued in Box 2.]



"BOWLERS" AND "TRILBYS," AS "YACHTING CAPS" IN WESTERNISED TURKEY: MUSTAPHA KEMAL PASHA (RIGHT FOREGROUND) WITH A GROUP OF POLITICIANS ON BOARD A YACHT.



THE WESTERNISING OF HEAD-GEAR IN TURKEY APPLIED TO THE ARMY: A GROUP OF TURKISH OFFICERS IN THE NEW SERVICE CAPS OF EUROPEAN PATTERN.

his yachting tour in the Sea of Marmora this summer, judging by the photographs in the local Press, it would appear that some of the Pasha's suite wore top hats, which must have been a little uncomfortable in the heat of an Eastern sun. Of course, Mustapha Kemal's decree has produced an enormous demand for hats, and this, in its turn, has given rise to a local hat-making industry in which every kind of material is used, even old blankets and sacks. At first there was considerable speculation in the sale of hats, but this was quickly nipped in the bud by the Government, which fixed a maximum price for each quality, and anyone exceeding this price was put in prison. The Government has granted a special advance of salary to its officials to enable them to buy a hat, but, as their salaries are often several weeks in arrears, the generosity of the Government in this respect was not much appreciated by the Turkish Civil Service. However, the sartorial reforms of the Ghazi Pasha are by no means confined to the covering of the head. He has, in fact, decreed that the Members of the Turkish Parliament shall appear before that august body clothed in a frock or morning coat, and he himself recently appeared in full evening dress at the opening

[Continued below.]

[Continued.]

of Parliament. In addition to this, the wearing of the kaftan has been forbidden, except by those Hodjas who hold a certificate from the Police authorising them to do so. Let us hope the new hats in Turkey contain the germs of modern

Western ideals and culture, so that, in wearing the hat, the Turks may absorb these ideas as well. We are prepared to go into partnership with any enterprising hatter, if he will open a branch in Angora."



THE SHIPWRIGHTS: "SALT-WATER" PICCANINNIES
MAKING MODEL CANOES.—[Drawn by Ellis Silas, F.R.G.S.]

Our readers will recall that in two previous articles (given in our issues of Oct. 31 and Nov. 7), Mr. Ellis Silas described the pearl-divers of the South Seas and the methods of the white trader in dealing with the natives. In the following article (illustrated, as before, with his own drawings) the scene is laid in the same region, but the subject is the Papuan as a sailor.

TO the native mariners who venture upon the reef-studded coral seas of the Papuan coast, a voyage is an expedition of considerable magnitude. Many are the dangers which will beset them, both legendary and real. To the Papuan the coast is associated with many mythological exploits. Certain places are redolent of strange legends, where sailors and heroes of a remote past performed feats of valour and embarked upon daring enterprises. There are the dreaded flying witches to contend with, against whom their powerful magic may not be sufficiently efficacious. Possibly they may be without provisions or water whilst sailing off a part of the coast where fear of devilish sorcerers will be a greater terror than the fear of thirst and hunger. In pre-Government days there were also hostile tribes to contend with, and the ever-present possibility of forming the *pièce-de-résistance* at the evening meal. The sun mayhap is dropping behind the horizon, reflecting its golden rays upon a desolate sea, at a time when impregnable cliffs or a dangerous reef make a landing impossible, so needs must they continue their journey with no light to guide them other than the stars, sometimes not even this; heavy squalls, perchance, blot out the coastline, leaving them helplessly drifting, with no mark to direct their course; withal is the black night filled with all the terrors of sorcerers and witches. All these dangers and difficulties do these intrepid sailors face, when embarking upon their hazardous expeditions overseas. Consequently, canoes form an important factor in the lives of the natives, both for transport and as a means of promoting trade between the various tribes. The rugged nature of the country is such that frequently it is more expeditious to travel by sea, making a *détour* of perhaps twenty miles to reach a destination but five miles distant.



WITH AN OUTRIGGER, DECORATED PROW, AND SAIL OF PANDANUS
PALM LEAF: A NEGECA CANOE.

These picturesque craft trade between Misima (an island) and the mainland of New Guinea. The sails are made of strips of dried pandanus palm leaf, sewn together with native twine. The boats are steered by means of two paddles, one on the weather side thrust between the interstices of the outrigger, the other upon the lee side. The canoe is always sailed with the outrigger upon the weather side; this breaks the force of the waves and gives the craft stability. It is generally decorated with streamers of palm-leaf. The shelter on deck is made of plaited palm leaves.—[Drawn by Ellis Silas, F.R.G.S.]

"Bronze Sailors of the Coral Seas," and some Notes about their Craft.

By ELLIS SILAS, F.R.G.S.

The canoes vary considerably throughout the territory, where naturally the conditions of usage and locality govern their build and size. In some districts the building of a canoe is accompanied by much ritual; particularly is this so in the Trobriand Islands, where every activity in the construction of a canoe is preceded by a ceremony, from the felling of the tree to the final launching of the craft. The Trobriand canoes

vary from ten to forty feet in length, and the figure-heads of the larger canoes are most ornately carved, with a thin band of ornamentation running the full length of the hull.

The construction of a canoe is generally undertaken by men who specialise in this work. Frequently the required timber is not procurable in the village which is building the canoe; it then becomes necessary to barter for the timber from another village. Conditions of sale vary; the vendors may contract to fell the timber and rough out the general lines of the hull, or they may sell the tree *in situ*.

The log is first hollowed out with adzes (small, medium, and large size, originally stone, but now superseded by steel). The general form of the hull is roughly hewn out; it is then placed in the sea for two days to season the wood, also possibly to soften the timber, which is of hard redwood, difficult to work after long exposure. The hull completed, the specialists in wood-carving commence their work of decorating the prow; that portion of the figurehead known as the *labusia* and *logime* is carved separately and slotted into position. The outrigger float is of a very light timber which, after being hewn into shape, is then charred over a fire; this preserves the wood from becoming water-logged, and also acts as a protection from marine insects. At various periods these floats are taken off and re-charred; owing to much usage the carbon wears off, and the float loses its buoyancy, thus rendering the canoe useless. The outrigger platform is constructed of light branches, which are stripped of their bark and lashed into position with a native vine. Much careful work is put into the building of a canoe, which takes from one to three months in the construction.

The Trobrianders take a keen interest in racing; it is one of their Saturday afternoon hobbies. There is always a race when a new canoe makes her trial run, when it is understood, as an act of courtesy, that the new-comer is to win—which, perchance, is just as well, in view of the fact that there are no rules regulating the size of canoes or spread of canvas that competitors may carry. More often than not they will set a sail considerably greater than the canoe can easily carry, resulting in frequent capsize. The speed these boats can reach is amazing. I have sailed in one that attained an average of fourteen knots; my fear of being precipitated into these shark-infested waters greatly intrigued the crew—great was their mirth at my discomfiture. Certainly it was an exhilarating experience, as this flimsy craft slid over the translucent waters, speeding across a world of fantastic coral reefs and dazzling coloured fish, for in these climes one can see bottom at over eight fathoms. Model-canoe racing is also much in vogue. Boys of all ages participating in this fascinating sport, from wee brown piccaninnies with quaint craft constructed of pieces of coconut husk for hull, with a leaf for sail, to their more aged forebears, whose model-canoes are almost to scale.

The original sails, constructed of leaves, are now largely superseded by canvas, though the Papuan is not fastidious in this respect: should he by chance be afloat without sailing gear, and a fair wind-blow up, he will

hoist anything capable of holding the wind—plaited palm-leaves, fish-nets, or anything at all. These great brown huskies believe in conserving their strength; if it is at all possible to avoid the use of paddles or poles, they will do so.

The Trobriand Islanders do not make very extensive voyages, but the Lakatoi of the South-Western Division embark upon journeys covering hundreds of miles. Considering how hazardous are these expeditions, that so few are lost speaks well for their knowledge of seamanship. Most canoes cannot beat;



A "SERPENTINE" OF THE SOUTH SEAS: PICCANINNIES
OF A MAILU VILLAGE SAILING MODEL CANOES.

The Mailu are a race of maritime traders, and the building of their remarkable canoes is taught from childhood, the youngsters making ingenious models of the larger craft. The ship is constructed of two dug-outs, held together by a deck, to which the lower end of the sail is fastened. The full-size ships make long and extended voyages, sometimes lasting for months, trading mainly to the south-western districts of New Guinea.

Drawn by Ellis Silas, F.R.G.S.

therefore, in the event of a lengthy expedition, they are compelled to wait for fair winds, travelling west with the south-east trades, returning with the north-west monsoons. Their method of steering is with large paddles, which on a big canoe are lashed to the side.

The Papuan sailorman is a great optimist; he rarely, if ever, takes more than a day's victuals or water. Should unfortunate circumstance overtake him, he will curl up and sleep until such time as the chance winds may blow him to shore. One of my informants explained that sometimes "close up they die," which was also my unfortunate condition upon one occasion—but that is another history. A detailed description of the many types of canoes which navigate the Papuan coast, or of the quaint customs and ceremonies in the building thereof, is beyond the limits of this article.

The Papuans are expert at handling their craft, and make excellent boat boys, sailing the trading schooners with equal dexterity; and in reef-strewn waters such as these, where the weather conditions are such that you do not know what's coming to you until you get it, their knowledge of local conditions becomes invaluable. Nevertheless, the boat boys possess their failings, not least of which is their ingrained custom of tying up all running gear, not to mention a nice little habit of falling asleep at the wheel. Be this as it may, to voyage upon one of these schooners, the sails drawing full to the freshening breeze, slipping between palm-girt islands, across a sapphire sea splashed with patches of intense emerald, the foam, dazzling white in the glare of the tropic sun, sizzling along the sides of the vessel—what time the bronze crew drowsily chant the haunting lilt of a native song—is one of the experiences that must ever remain an enchanting memory of these colourful tropic seas.

A "COWES" OF THE CORAL SEAS: TROBRIANDER "YACHTS" RACING.

DRAWN BY ELLIS SILAS, F.R.G.S.



WHERE "AS AN ACT OF COURTESY" A NEW-COMER ON TRIAL ALWAYS WINS: A CANOE RACE IN THE TROBRIANDS, WITH QUAINLY CONSTRUCTED CRAFT, FITTED WITH OUTRIGGER FLOATS TO GIVE THEM STABILITY.

"The Trobrianders," writes Mr. Ellis Silas in his article on the opposite page, "take a keen interest in racing; it is one of their Saturday afternoon hobbies. There is always a race when a new canoe makes her trial run, and it is understood, as an act of courtesy, that the newcomer is to win—which, perchance, is just as well, in view of the fact that there are no rules regulating the size of canoes or spread of canvas that competitors may carry. More often than

not they will set a sail considerably greater than the canoe can easily carry, resulting in frequent capsizes. The speed these boats can reach is amazing. . . . Their method of steering is with a large paddle, which on a big canoe is lashed to the side." The outrigger float, which gives the craft such a curious appearance, increases its stability. The sails were formerly made of leaves, but nowadays canvas is generally used.—[Drawing Copyrighted in the United States and Canada.]

BOOKS OF THE DAY.

LAST week I discussed books in relation to the pious institution of the Christmas present, and, as this number will also reach the public before Christmas, though bearing the date of Boxing Day, it is still admissible to regard the new arrivals from the same point of view—for the benefit of procrastinators (like myself) who postpone their choice of gifts till the eleventh hour.

Criticism, like charity, often begins at home; therefore I lead off with a book that has an intimate association with this paper, as being the work of that distinguished naturalist who, week by week, reveals to us the wonders of the "World of Science." I refer to "CAMOUFLAGE IN NATURE," by W. P. Pycraft, F.Z.S., with four coloured and sixty other illustrations (Hutchinson; 21s. net). The word "camouflage," as Mr. Pycraft reminds us, is a "tabloid" term introduced by the war, but, he adds, "it was by means so generally realised that this new word in our language was adopted as a convenient substitute for 'obliterative coloration' or 'protective coloration' . . . only a relative few knew that it summarised the labours of long years on the part of the man of science, who, by experiment and observation in the field, had pieced together the wonderful story of Nature's modes of enabling animals to escape their enemies on the one hand, and prowling carnivores to steal unawares upon their victims, on the other."

I am no scientist, and, while I find this book intensely fascinating, especially for the way in which Mr. Pycraft relates facts to poetry, I cannot presume to enter upon any argument. Yet it seems to me that in this matter there is always one point that eludes analysis—the question whether this action of "Nature" is that of a conscious will, and, if so, whose will; and what is the motive in giving protective coloration equally to slayer and victim—in a word, what does the naturalist mean by "Nature"? The later chapters deal with colour in relation to courtship in birds and insects. Excellent colour plates and photographs add to the charm of this delightful book.

While the zoologist amasses and correlates evidence and propounds theories, the field naturalist provides him with data by going forth and observing wild life in its native haunts. That is the value of such a book as "ARISTOCRATS OF THE AIR," by Captain C. W. R. Knight, M.C., F.R.P.S., M.B.O.U., with a Preface by Viscount Grey of Fallodon, K.G., colour-frontispiece, and fifty-three other illustrations in black and white (Williams and Norgate, 21s. net). Captain Knight is a past-master at stalking with the camera, and his "close-ups" of domestic life among birds are really wonderful. "Birds," writes Lord Grey, "interest most people chiefly from three points of view—eating, shooting, or collecting. Observation of bird life has this special advantage—that it does not, as these three aspects do, imply any destruction." Captain Knight wields the pen as skillfully as he does the camera. One incident that he relates will appeal to Mr. Pycraft, who has lately been preaching in our pages against the evil and foolish practice of summary execution, without trial, inflicted on birds and other creatures on suspicion of interfering with human sport or food supply. A fine young tawny owl had been shot on a charge of picking up young pheasants. "I decided," says Captain Knight, "to hold a *post-mortem* on her body, in order to find out if young pheasant constituted her last meal. In her stomach I found the tail-half of a mole."

Mr. Pycraft's allusion to special words in our language builds me a bridge of transition to a book which, under a severely commercial title, conceals a world of curious interest—namely, "COMMODITY MARKET TERMS," being Vol. II. of "Trade Term Definitions," by Cuthbert Maughan (Edinburgh Wilson; 10s.). In the sub-title it is described as "a discussion of words and phrases used in the conduct of international trade and the methods of dealing in products." The collection of the information involved an immense amount of tactful interviewing, for in some industries the experts consulted by the author were rather afraid of giving away trade secrets. He has covered an immense variety of materials and products, classified under the following general headings: 1. Grain, other food stuffs, seeds, and vegetable oils; 2. Metals and

Minerals; 3. Textiles and Fibres; 4. Hides, Skins, and Furs; 5. Miscellaneous Industries.

Mr. Maughan's main object has been "to define the distinctive terms in use, so that when business men read market reports of industries of which they had no special knowledge—and it is essential for general merchants and many others, such as bankers and insurance underwriters, to keep in more or less close touch with various industries—they would be able to understand, broadly, what was meant by the technical terms employed. . . . Incidentally, many who are on the threshold of their business careers can scarcely fail to be impressed by the romance of commerce which is revealed by the brief descriptions."

I entirely endorse the author's claim of romance in his work, but I do not think appreciation thereof is limited to the young; in fact, I think it grows with age. The book contains a wealth of allusion and association of which it is impossible here to give any sort of inventory. One or two examples must suffice. Thus we hear of metals more valuable than platinum, and if any man would give his

studies and sketches of London at night), by Stephen Graham. Illustrated (Hurst and Blackett; 12s. 6d. net). "The porters with their gutter-brimmed hats," writes Mr. Graham, "are a race in themselves, a remarkable Phœnician-featured people who speak a language well known to us all."

These essays, by a master of style, are immensely entertaining and rich in authentic Cockney dialogue; but, as might be expected from this author, they have their element of gravity and social philosophy. The chapter on Toynbee Hall reminds me of far-off days when I dwelt there under the *ægis* of the late Canon Barnett and mingled with the philanthropic knights of his round table, who were wont—

To ride abroad redressing human wrongs

in the dragon-haunted forests of Whitechapel, Stepney, and Limehouse. Mr. Graham's book has eight excellent drawings by Rick Elmes.

"There is a legend," says the author, "that the Prince of Wales stopped one night at the coffee-stall at Hyde Park Corner and stood everyone all round all that he wanted. 'I hope one of you might do the same for me if ever I was down and out,' he is reported to have said." In this anecdote we find the secret of the Prince's vast popularity, and of the personal success he has made in those great world tours, during which he has shown this capacity for genial hobnobbing with all sorts and conditions of men.

The story of the last tour is admirably told in "SOUTHWARD HO!" With the Prince in Africa and South America, by Ralph Deakin, correspondent of the *Times*, with a Preface by H.R.H. the Prince of Wales, and forty-six photographs by the author (Methuen; 10s. 6d. net). It is a worthy record of a journey that, like its predecessors, has made history and will profoundly influence the history of the future. At present the story is fresh in public memory; this important volume will hand it down to the generations to come.

A reviewer of books in the bulk has to be ready for anything, but the "pen of a ready writer" is apt to run away with him, as mine has done here, and I find myself left with only a short space in which to mention briefly six other new books, with which I hope to deal faithfully in our next number. One is a beautiful and abundantly illustrated work by the Provost of Eton, Dr. M. R. James, entitled "ABBEYS," with a chapter on monastic life and buildings by Professor A. Hamilton Thompson. It is published by the Great Western Railway at Paddington Station at 5s. net, and, of course, deals with places of architectural interest reached by that line. Then come two notable biographies, in which the names themselves will be sufficient guarantee of their value and interest. The first is "MEMOIRS OF FIELD-MARSHAL LORD GRENFFELL," with a Preface by Major-General Sir Ronald Lane, and four coloured illustrations by Lord Grenfell himself, as well as a portrait frontispiece (Hodder and Stoughton; 21s. net). The other is "LORD FIFE AND HIS FACTOR," being the correspondence of James, second Lord Fife, 1729-1809, edited by Alistair and Henrietta Tayler (Heinemann; 21s. net). Those who wish to enjoy rather than criticise great art will like "THE LURE OF THE LONDON GALLERIES: A RECORD OF BEAUTY AND ROMANCE," by Arthur Milton, with illustrations (Mills and Boon; 5s. net). Those who would know the sheikh of the desert as he really is, and not as often presented in popular fiction, should read "BEDOUIN JUSTICE: LAWS AND CUSTOMS AMONG THE EGYPTIAN BEDOUIN," by Austin Kennett, sometime Administrative Officer in the Libyan Desert and in Sinai (Cambridge University Press; illustrated; 7s. 6d. net).

Lastly, I have to mention a charming little book of poems which won for Great Britain the only silver medal awarded for poetry in the international literary contests of the Eighth Olympiad, held last year in Paris. It is entitled "SWORD SONGS," by Dorothy Margaret Stuart with four illustrations by G. Spencer Pryse (Methuen; 5s. net). The romance of the sword is here worthily sung.

C. E. B.



THE "TALE OF TROY DIVINE" TOLD ON SIXTEENTH-CENTURY ARMOUR: AN EMBOSSED ROUND SHIELD DATING FROM ABOUT 1585, AND PROBABLY OF BRESCIAN WORKMANSHIP. (DIAMETER OVER 23 IN.)

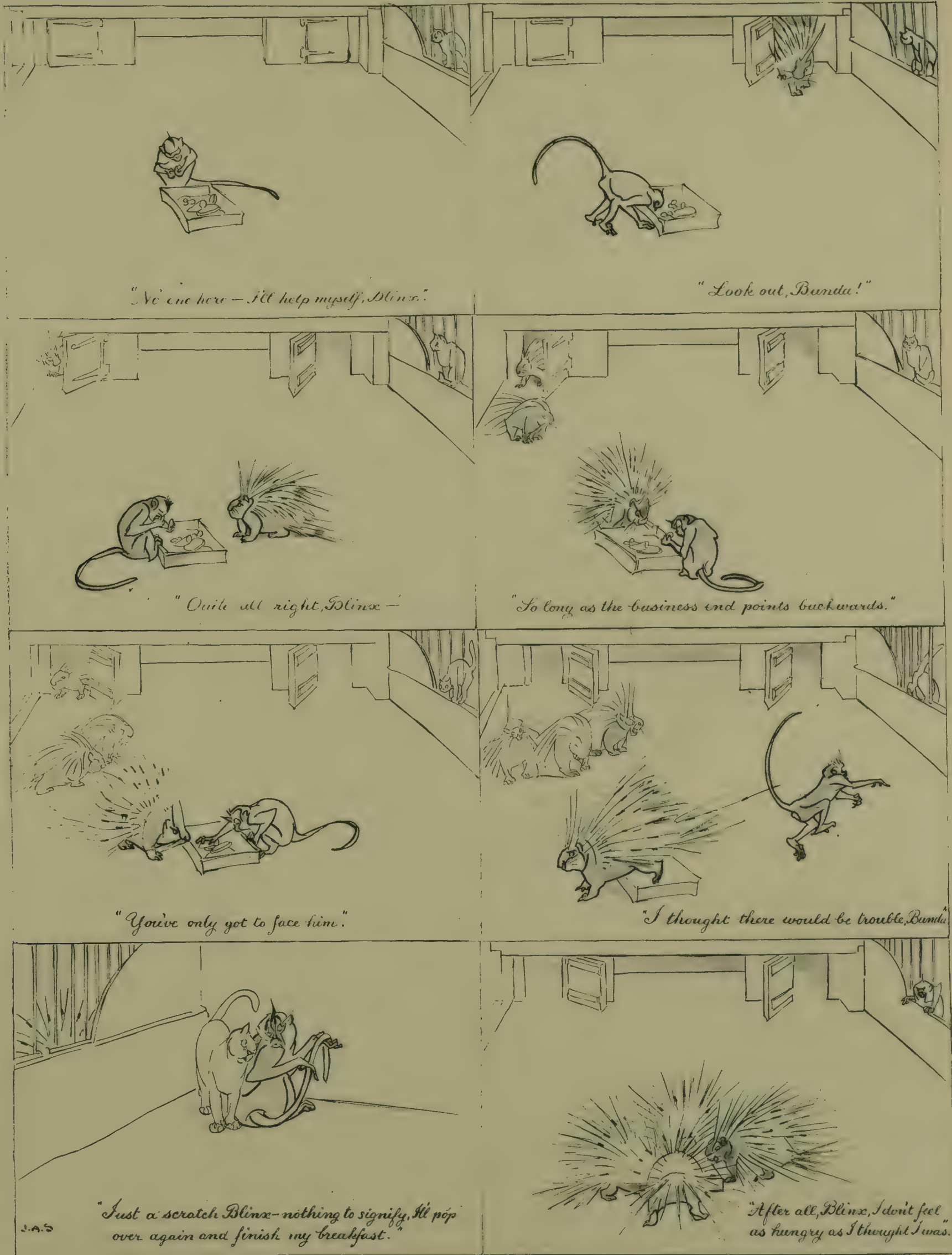
This wonderfully elaborate work, containing 116 figures, besides ships, animals, and buildings, represents incidents in the story of Troy—including the abduction of Helen, the fight of Hector and Achilles, the submission of Briseis to Achilles, and the Trojan Horse.—[By Courtesy of the Metropolitan Museum of Art, New York.]

inamorata something really distinctive and "beyond rubies" in jewellery, let him choose her a ring of iridium, a bracelet of rhodium, a brooch of osmium, or a necklace of ruthenium. Few, perhaps, who read in Gilbert that "up rose the price of shoddy" know what shoddy is. Mr. Maughan tells of a Russian cargo of rags finding its way to Dewsbury, "the centre of the rag and shoddy industry in England. There are several firms of rag auctioneers in that city, who offer such goods by auction three days a week on precisely the same lines as wool is offered in the London auctions." I think I can hear them offering it; I once attended some lectures on ambulance work in a room within earshot of the Wool Exchange. Again, Mr. Maughan throws astonishing lights on the meaning of words familiar in shop price-lists. Thus I was under the impression that "*vicuna*" was some kind of patent flannelette, and I find that it "runs wild in the mountains of Peru"; while tussore, which I knew only as a material for feminine garments, turns out to be a worm that is a native of Mongolia and feeds on oak-leaves. Might I whisper, finally, that Mr. Maughan's book would be invaluable to composers of crossword puzzles in search of recondite terms?

One important industry which has a rather special reputation in phraseology is the fish trade, but I hasten to add that Mr. Maughan has not given us any alarming examples of "Billingsgate." The reason I allude to that fragrant spot is that it forms the scene of an incident in the next book on my list, "LONDON NIGHTS" (a series of

BLINX AND BUNDA: A TOUR ROUND THE "ZOO."—No. XL.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY J. A. SHEPHERD.



BUNDA COMES IN CONTACT WITH THE BUSINESS ENDS OF "QUILLS UPON THE FRETFUL PORPENTINE."

"Bunda was exceedingly fortunate," says Mr. Shepherd in a note on these drawings, "in not getting harmed. A keeper once got half-a-dozen quills in his leg and had to go to bed for a week. Bunda, of course, did not know

that a porcupine's method of attack is suddenly to wheel round and turn his back upon his enemy." He is hardly to be blamed for deciding that discretion is the better part of valour.—[Drawing Copyrighted in the United States and Canada.]

HOW A LINER DEFEATS THE UNITED FORCES OF WIND

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, WITH THE ASSISTANCE OF A PROMINENT

AND WATER: ONE OF THE SAFEST FORMS OF TRAVEL.

NAVAL ARCHITECT, AND IN CONJUNCTION WITH A GREAT SHIPPING COMPANY.

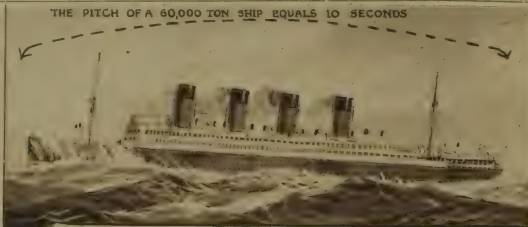
THE REGULAR PERIOD OF ROLL OF A 600-FOOT LINER IN A GALE EQUALS 12 SECONDS.



THE PERIOD OF ROLL OF A 60,000-TON SHIP (WHICH IS REGULAR AND CONSTANT IN HEAVY WEATHER) EQUALS 13 SECONDS.



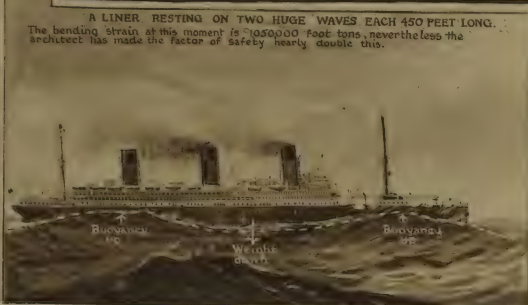
THE PITCH OF A 60,000-TON SHIP EQUALS 10 SECONDS.



THE TYPE OF SEA THAT EXERTS THE GREATEST STRAIN AND A great liner resting on three waves each 500 feet long and



A LINER RESTING ON TWO HUGE WAVES EACH 450 FEET LONG. The bending strain at this moment is 100,000 foot tons, nevertheless the architect has made the factor of safety nearly double this.



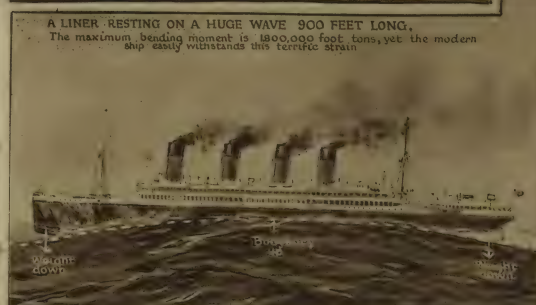
A 600 FEET LINER REGULARLY PITCHES UP OR DOWN EVERY 8 SECONDS.



PRODUCES THE WORST ACTUAL CONDITION. 40 feet from trough to crest.



A LINER RESTING ON A HUGE WAVE 900 FEET LONG. The maximum bending moment is 1800,000 foot tons, yet the modern ship easily withstands this terrific strain.



THE "WINDAGE" OF A MODERN LINER



BIG ROLLS THAT ARE NOT DANGEROUS TO A LINER.

Maximum roll of a liner in the worst gale that may be encountered.



THE STRENGTH AND STABILITY OF THE MODERN LINER, ABLE TO WITHSTAND THE

Without a doubt one of the greatest creations of modern man is a mighty ship; the greatest thing that moves, the combined effort of hundreds of skilled trades and thousands of expert workers. Yet above all are strength and stability, for the ship must be so designed that it can withstand with a wide margin of safety the fiercest efforts of wind and sea. Occasionally, during these winter months, we hear of ships encountering terrific seas, but it is seldom they suffer even insignificant damage, and usually they reach their journey's end on schedule time. Behind all this are the skilled brains of the architect and marine engineer and the skilled handiwork of hundreds of men. It is not generally known that a great liner rolls (from port to starboard, and vice-versa) and pitches (fore and aft) in a gale, no matter what is the condition of the surrounding sea, with the regular movement of the pendulum of a clock, and, relying on its mighty strength, it simply smashes through. We hear passengers say that the ship rolled over in a violent gale, to such an alarming angle that they "thought she would turn turtle"; but so great is the factor of safety on a modern "floating hotel" that this is not possible even in the wildest of weather. For, if the ship could be rendered water-tight above (her funnels stopped up, etc.), she could be actually pulled over until she lay right on

WILDEST WEATHER: DRAWINGS TO ILLUSTRATE HER POWER OF RESISTANCE.

her side with her funnels' level with the surface, and then, if released, she would regain her normal position. During a great gale even the largest of ships are subjected to enormous strains. Three instances are shown in our illustration. One mighty mass of water, a hill some nine hundred feet in length, has lifted the ship so that her ends are only partly supported; thus the lower part of the ship is compressed and the upper part elongated, yet all these stresses have been calculated and allowed for in the design, and the ship has been sufficiently strongly built to withstand these forces with a great deal of strength to spare. In another illustration we see how the centre of the ship may be left without proper support when forces acting in the opposite way to that shown in the previously described illustration come into play. In the centre we show a great ship supported by three great waves subjecting her to severe wrenching strains, yet the well-found ship can easily withstand even this. With the amount of top-hammer, and three or four big funnels, the wind resistance is terrific, and we show how this force alone will cause a ship to heel over. Owing to the extraordinary steadiness of the big British liner, a journey in one of these ships is one of the safest forms of travel. The steamers shown are composite ships and do not represent vessels of any particular company.—(Copyrighted in U.S. and Canada.)

"THE HOUSE OF ASHTAROTH" DISCOVERED: THE TEMPLE WHERE SAUL'S ARMOUR WAS HUNG AS A PHILISTINE TROPHY.

By ALAN ROWE, Field Director, University Museum, Philadelphia, Palestine Expedition.

THE excavations of the University Museum, Philadelphia, which were carried out at Beisan, Palestine, during the years 1921 to 1923 inclusive, were resumed on Sept. 1 last. From an archaeological standpoint, this season's work has so far produced most important results, throwing much new light on the history of the locality as well as on the religion of its inhabitants, and, incidentally, of Palestine in general. Beisan is the Biblical Beth-Shan, and lies at the eastern end of the Valley of Jezreel, overlooking the Valley of the Jordan. In Hellenistic and Roman times it was known as Scythopolis or Nysa, and was the chief city of the famous Decapolis, or league of ten cities, all of which, with the exception of Scythopolis, were on the east side of the River Jordan. The nine other cities were Pella, Dion, Gerasa, Philadelphia, Gadara, Raphana, Kanatha, Hippos, and Damascus.

Many references to Beth-Shan occur in the old Egyptian literature. The place is also mentioned in one of the letters of the famous Tell el-Amarna cuneiform tablets, of the fourteenth century B.C., containing the official correspondence between Kings Amenhetep III. and Amenhetep IV. of Egypt, and the kings and governors of Western Asia. The derivation of the name Beth-Shan, or "House of Shan," is uncertain, but it is quite possible that Shan was the name of some local Canaanite deity. Various passages in the Old Testament give the name of the town as Beth-Sha'an, which may be rendered "House of Security."

The high tell, or mound, which we are excavating consists of a series of superimposed cities. The excavations of the previous seasons had already cleared away from its summit the Arabic and Byzantine levels, and had revealed beneath them part of a large Hellenistic temple, as well as the brick walls of a great Egyptian fort. This season's work has cleared the whole of the temple, which is similar in plan to the Roman temple of Bacchus at Baalbek, Syria. The foundations had cut right through the walls of the old Egyptian fort.

The fort now being excavated at Beth-Shan was doubtless built by King Seti I. It was held by the Pharaohs until the time of Rameses III. of the XXth Dynasty, who reigned from 1198-1167 B.C. A little after 1186 B.C., when the latter monarch came to Beth-Shan, and erected there a statue of himself (which was found in the last season's excavations), a number of races of peoples from Crete and the south coasts of Anatolia—generally known as the Philistines—who had entered Palestine, occupied the fort until they were driven out by King David about 1000 B.C. Some twenty years before the latter date, the Philistines, who had defeated King Saul of Israel upon the neighbouring Mount Gilboa, hung his body to the walls of Beth-Shan and placed his armour in the house of the goddess Ashtaroth. This very house of Ashtaroth has, I believe, been found this season, and will be described later on.

A considerable number of important Egyptian objects have been brought to light this year, the first one in order of finding being the XIXth Dynasty stele of an official, or private individual, whose name seems to be Amen-em-Apt, and who is shown on the monument in a kneeling position with both hands raised in adoration. Another fragment of this stele has lately been found, which informs us that Amen-em-Apt was "Overseer of the Double-Granary of the Lord of the Two Lands, and Overseer of the Soldiers."

Near the above stele, but in another room of the fort, we have lately unearthed the centre portion of a XIXth Dynasty statue of a king, or royal personage, very similar in style to the statue of the Prince Kha-em-Wast, son of Rameses II., exhibited in the British Museum, and to a certain statue of King Merenptah in the



FOR COMPARISON WITH THE CULT-OBJECT FROM BETH-SHAN SHOWN OPPOSITE: AN EGYPTIAN STELE WITH A FIGURE OF ASHTAROTH (STANDING ON A LION) BETWEEN HER TWO LOVERS.

In a note on the colour drawing of a cult-object of Ashtaroth worship from Beth-Shan, reproduced on the opposite page, Mr. Alan Rowe writes: "The whole scene reminds one of that on an Egyptian stele (No. 646) in the British Museum (illustrated above), on which is depicted the Egyptian god Min, and three Canaanite deities—Kenet, Reshpu, and Antit. Kenet (who is to be identified with Qadesh, 'the Holy One,' a name or form of Ashtaroth) is shown on the upper register of the stele as standing on a lion, with serpents and flowers in her hands. Her two lovers, the youthful Tammuz-Adonis (represented on the stele as Min) and his warlike rival (represented as Reshpu) appear one on either side of her, the former to her right, and the latter to her left. It is quite possible that the nude female figure on the Beth-Shan cult-object is Ashtaroth-Qadesh, and the two male figures are Tammuz-Adonis and his rival. Both the stele and the cult-object belong to the same period, that is, the XIXth Dynasty."



AN ANCIENT EGYPTIAN FORT ON THE MOUND AT BEISAN (BETH-SHAN): A GENERAL VIEW OF THIS SEASON'S EXCAVATIONS, SHOWING THE JORDAN IN THE BACKGROUND, WITH THE MOUNTAINS OF GILEAD BEYOND.

Cairo Museum. The statue represents a man standing upright, with arms held straight down by his side, supporting a long staff in each hand. From the same

room, and from under its floor, which was made of hard clay, came a most important monument of basalt, dedicated by an Egyptian named Hesi-Nekht, who lived under the XIXth Dynasty. This monument shows a figure of the goddess Ashtaroth, who is depicted as wearing a long dress and the usual conical crown of all Syrian goddesses, with two feathers attached. She holds the *was*-sceptre in her left hand and the *ankh* sign of life in her right hand. The interesting thing about the monument is the fact that, although the goddess is depicted as Ashtaroth, she is called Antit (Anaitis), which deity elsewhere is invariably shown as seated on a throne, holding a battle-axe in her left hand and a shield and spear in her right hand. In front of the goddess is Hesi-Nekht, and an altar stand with a lily over it. Above her is written: "Anaitis, lady of heaven, mistress of all the gods"; and against the man: "May the king give an offering! Anaitis—may she give all life, strength and health to the double of Hesi-Nekht." Recent research shows that Ashtaroth and Anaitis were merely different names for the same deity.

Very near the stele we came upon a number of baked clay objects, which were evidently connected with the cult of the goddess Ashtaroth, and which appear to throw an extremely interesting and new light upon the early religion of Palestine. The Ashtaroth cult-objects found in the old Canaanite temple of Rameses II. at Beth-Shan, are very similar to those found by the German Mission in the great temple of Ishtar at Assur, in Mesopotamia, which dates to the third millennium B.C. The Beth-Shan cult-objects therefore furnish us with a most important connection between the early religion of Palestine and the religion of Mesopotamia.

These cult-objects at Beth-Shan take various shapes, and examples of them have never been found before in this country. Some of them are in the form of rectangular shrines, in two stages, surmounted by a rounded top bearing the figures of birds, probably doves and ducks. In the upper stage are two windows and two doors, with the nude figure of a female, who must be Ashtaroth, standing looking out from the door on each side. She holds birds in both hands. The lower stage has a window on every side, and a snake winding up from near its base towards the goddess above. Other cult-objects are in the form of circular stands with two handles near the top, and with bell-shaped open bases. The top is like the rim of a jar. On the top of each handle are birds, while in the sides of the object are openings, four, or sometimes eight, in number, in which sit other birds, towards some of which face the heads of the serpents coiled round the stand. Other stands of

a similar shape have no serpents or birds on them, but possess two handles and openings. It is well known that serpents and doves were sacred to Ashtaroth. Soon after the Israelites entered Canaan, and subsequent to the death of Joshua, they appear to have worshipped Baal and Ashtaroth, a fact which is referred to in Judges ii. 13. Also, "Ashtaroth the goddess of the Zidonians" was worshipped by Solomon.

One of the most important things that we have just unearthed is a large temple which is situated on the extreme south side of the tell summit, in the Egyptian level. From the temple floor level came a number of the goddess, serpent, and bird cult-objects described above. Against the centre column base on the south side of the hall was discovered a foundation deposit, consisting of a pot filled with ingots, rings, and earrings of jewellery, all of electrum. (Weight of jewellery, 3 3-8th oz.; weight of ingots, 5 lb. 2 1/2 oz.) A similar deposit, but consisting of gold and electrum ingots, was found against the

column on the opposite side of the hall. (Weight of gold, 17 oz.; and weight of electrum, 5 lb. 5 1/2 oz.—all in avoirdupois.)

[Continued on page 1326.]

FROM BETH-SHAN, WHERE SAUL'S BODY WAS HUNG.



FOUND NEAR THE "HOUSE OF ASHTAROTH": A CULT OBJECT FROM A ROOM OUTSIDE THE EGYPTIAN TEMPLE AT BETH-SHAN. (HALF ACTUAL SIZE—RESTORATIONS SHOWN IN LIGHTER COLOUR)

Very important discoveries have been made by the Philadelphia University Museum Expedition in Palestine, at Beisan—the ancient Beth-Shan—including a Nineteenth-Dynasty Egyptian temple believed to be the actual "House of Ashtaroth" in which the Philistines who slew Saul hung his armour, while his body was hung on the city walls. "From a room outside the temple," writes Mr. Alan Rowe,

Director of the expedition, "came a pottery cult object composed of three stages. On the uppermost stage is a figure of a seated goddess, who must be Ashtaroth. Below, on the second stage, are two men, each with a hand on the other's head. By the side of one are the feet of a bird, and under him the head of a snake. Behind the other, on the second stage, is a figure of a lioness."

EGYPTIAN ASHTAROTH WORSHIP IN PALESTINE 3000 YEARS AGO.



FROM "THE HOUSE OF ASHTAROTH" AT BETH-SHAN: A CULT OBJECT SHOWING THE GODDESS HOLDING TWO BIRDS, WITH A SERPENT'S HEAD AT HER FEET. (ABOUT ONE-THIRD ACTUAL SIZE.)



FOUND IN A ROOM OUTSIDE "THE HOUSE OF ASHTAROTH" AT BETH-SHAN: A CULT OBJECT REPRESENTING A LIONESS, SHOWN ALSO ON PAGE 1305 (HERE SLIGHTLY OVER HALF ACTUAL SIZE.)

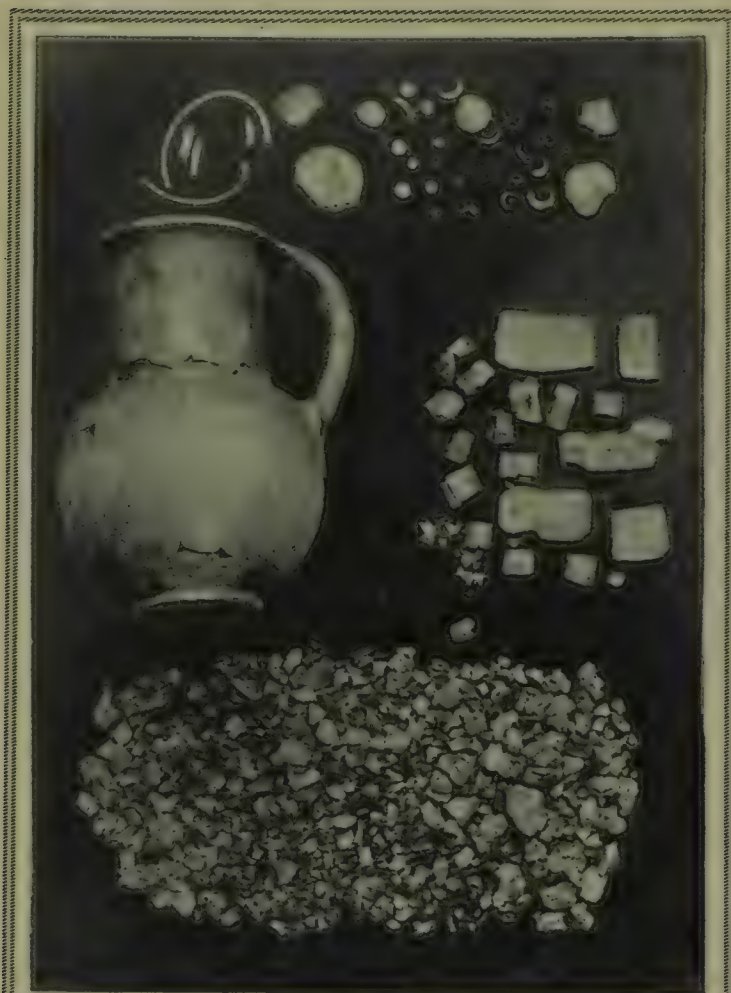


DECORATED WITH SERPENTS, SACRED TO ASHTAROTH: A CULT OBJECT IN THE FORM OF A TWO-HANDLED JAR-SHAPED CIRCULAR STAND, WITH RESTORED BASE IN LIGHTER COLOUR. (ABOUT TWO-FIFTHS ACTUAL SIZE.)

The remarkable objects found at Beth-Shan, as noted under that illustrated on page 1305, are Egyptian work of the Nineteenth Dynasty (about 1350-1205 B.C.). The Director of the Philadelphia University Museum Expedition to Palestine, Mr. Alan Rowe, writes: "We came upon a number of baked clay objects, evidently connected with the cult of the goddess Ashtaroht. These objects take various shapes, and examples of them have never been found before in this country. Some are in the form of rectangular shrines, in two stages. In the

upper stage are two windows and two doors, with the nude figure of a female, who must be Ashtaroht, standing looking out from the door. She holds birds in both hands. Other cult objects are circular stands with two handles near the top, and with bell-shaped open bases. The top is like the rim of a jar. In the sides are openings, in which sit other birds, towards which face the heads of serpents coiled round the stand. Serpents and doves were sacred to Ashtaroht." These paintings and that on the other page are by Ahmad Yousef Effendi.

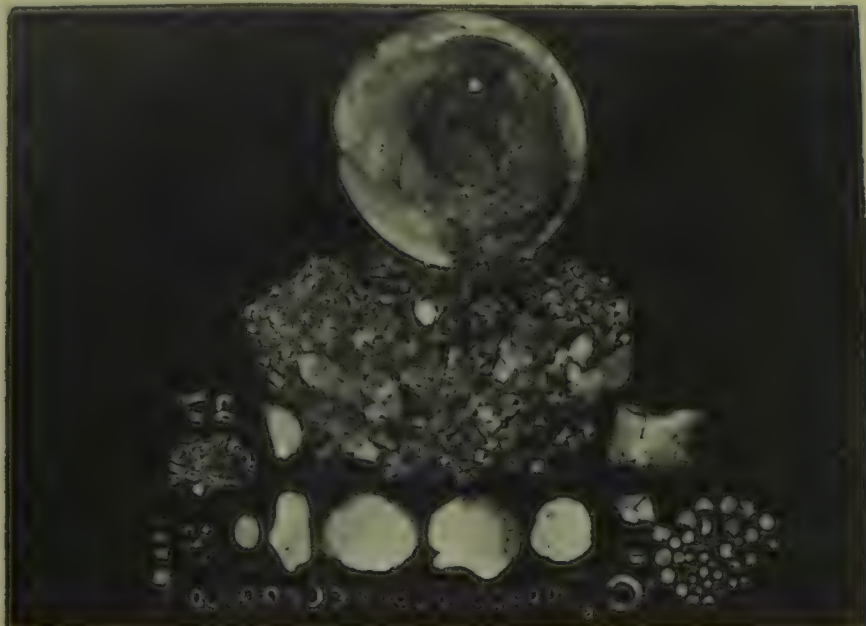
NEW LIGHT ON ANCIENT PALESTINE: RELICS OF EGYPTIAN INFLUENCE.



A FOUNDATION DEPOSIT FROM THE ASHTAROTH TEMPLE AT BETH-SHAN: THE JAR WITH ITS CONTENTS REMOVED—ELECTRUM JEWELS (TOP), SOLID GOLD INGOTS (MIDDLE), AND ELECTRUM INGOTS (BELOW).



WEARING THE DOUBLE CROWN OF UPPER AND LOWER EGYPT: A PAINTED STONE HAWK, FROM AN EIGHTEENTH DYNASTY TEMPLE BENEATH THE ASHTAROTH TEMPLE AT BETH-SHAN.



ANOTHER FOUNDATION DEPOSIT FROM THE ASHTAROTH TEMPLE AT BETH-SHAN: A POT WITH OBJECTS OF ELECTRUM THAT WERE FOUND INSIDE IT (THIRTEENTH CENTURY B.C.).



POSSIBLY A FLOWER-HOLDER: A CIRCULAR HOLLOW RING OF POTTERY WITH RECEPTACLES FOR JARS AND THE HEAD OF A BULL, FOUND AT BETH-SHAN IN THE ASHTAROTH TEMPLE.



FROM A STOREHOUSE OF THE ASHTAROTH TEMPLE (THIRTEENTH CENTURY B.C.): A CYLINDRICAL OBJECT WITH A BULL'S HEAD AT ONE END AND THE FORE PART OF A LION (HEAD MISSING) AT THE OTHER.

The important discoveries made at Beisan (ancient Beth-Shan) in Palestine, by the expedition from the Museum of the University of Philadelphia, have thrown much new light on the religion, art, and architecture of the Holy Land some 3000 years ago, when Egyptian influence was very strong and the forces of the Pharaohs were in occupation of many cities. The Director of the American expedition, Mr. Alan Rowe, describes on page 1304 the discovery of a Nineteenth Dynasty Egyptian temple, identified with the "House of Ashtaroth" in which the armour of Saul was hung after he had been slain by the Philistines on

Mount Gilboa. Above we illustrate some of the most interesting objects discovered. "Underneath the Nineteenth Dynasty temple," writes Mr. Rowe, "is another temple, which may possibly turn out to be one erected by King Thothmes III. of the Eighteenth Dynasty (1501-1447 B.C.), whose scarab was found in the débris a little below the level of the upper temple. On the floor of a room at the northern end we discovered a life-sized stone hawk wearing the double crown of Upper and Lower Egypt, and standing on a base. The hawk is well made and was painted in a vivid manner."

THE MERSEY TUNNEL BEGUN: PRINCESS MARY TURNS THE GOLDEN KEY.

PHOTOGRAPHS BY SPORT AND GENERAL AND PHOTOPRESS



OPERATING PNEUMATIC DRILLS FOR WHICH THE POWER WAS TURNED ON BY PRINCESS MARY: MEN BEGINNING WORK ON A SHAFT FOR THE MERSEY TUNNEL AT THE INAUGURATION CEREMONY.



INSERTING A GOLD KEY IN A LOCK IN A LINE OF PIPING: PRINCESS MARY INAUGURATING THE WORK OF EXCAVATION FOR THE MERSEY TUNNEL BY TURNING ON THE POWER.



CROWDS AT THE INAUGURATION OF WORK ON THE MERSEY TUNNEL, TO BE THE LARGEST IN DIAMETER IN THE WORLD, TWO MILES LONG, AND ESTIMATED TO COST \$5,000,000 AND TAKE FIVE YEARS TO CONSTRUCT: SPECTATORS IN THE EMPTY BED OF THE OLD ST. GEORGE'S DOCK AT LIVERPOOL. WHERE SHAFTS ARE BEING SUNK.

Princess Mary Viscountess Lascelles, accompanied by Viscount Lascelles, inaugurated at Liverpool, on December 16, the work of excavation for the great tunnel to be constructed under the Mersey between Liverpool and Birkenhead. The Chairman of the Tunnel Committee, Sir Archibald Salvidge, handed her a gold key, which she inserted in a lock in a line of piping in front of the dais, thus turning on the power for the compressed-air machinery. The platform overlooked the old St. George's Dock, now empty, in which shafts on the Liverpool side are being sunk. Immediately below

the platform, on the sandstone rock, had been painted two white circles, side by side, with a tripod drill in the centre of each, and round the circumference six hand-drills, which were manned at the appropriate moment. In the dock sat privileged spectators, while along the dock side above was a stand for other onlookers and sheds for the machinery. The tunnel, with four lines of traffic, will have a diameter of 44 ft. (the widest in the world), and will run 50 ft. beneath the Mersey where the river is three-quarters of a mile in width.

CAROLS IN THE CITY: CHARMING SINGERS AT THE ROYAL EXCHANGE.

DRAWN BY OUR SPECIAL ARTIST, C. E. TURNER.



CAROL-SINGING BY LLOYD'S CHOIR ASSISTED BY THE BAND OF THE LONDON FIRE BRIGADE: A LUNCH-HOUR CONCERT IN THE ROYAL EXCHANGE, INCLUDING OLD ENGLISH, SCOTTISH, DUTCH, AND BASQUE SONGS.

The true spirit of Christmas was spread abroad among City workers through the delightful carol-singing in the Royal Exchange by Lloyd's Choir, assisted by a section of the band of the London Fire Brigade, under the direction of Mr. Geoffrey Toye. In our drawing he is seen on the left, conducting a performance, while in the right foreground are some of the many pretty girls who are members of the choir. Behind the conductor are seats for privileged people

among the audience, while the general public stand in a roped-off space under the arches in the background. The Choir gave their eleventh and twelfth concerts in the Exchange, during the lunch hour, on December 15 and 16, when the programme included old English, Scottish, Dutch, and Basque carols. The audience joined in a chorus and a hymn. It was arranged to repeat these concerts on December 22 and 23.—[Drawing Copyrighted in the United States and Canada.]

AWARDED TO IRAQ BY THE LEAGUE OF NATIONS: MOSUL—THE CAPITAL OF THE PROVINCE.

PHOTOGRAPHS BY THE REV. H. C. B. STONE, C.B.E., AND C. J. TRURAN.



IN THE CHIEF CITY OF THE PROVINCE AWARDED TO IRAQ: A MOSQUE AT MOSUL.



A PICTURESQUE VIEW OF THE ANCIENT FORTIFICATIONS AT MOSUL: PART OF THE OLD WALL THAT ENCIRCLES THE CITY.



THE ONLY BRIDGE OVER THE TIGRIS AT MOSUL: THE BRIDGE OF BOATS ON THE TRADE ROUTE FOR GRAIN FROM NORTHERN IRAQ TO KURDISTAN.



A PLACE OF BIBLICAL INTEREST NEAR MOSUL: JONAH'S TOMB AT NEBI YUNUS (NINEVEH).



CAPITAL CITY OF THE PROVINCE THAT BEARS ITS NAME, AWARDED TO IRAQ BY THE LEAGUE OF NATIONS—A GENERAL VIEW OF MOSUL ACROSS THE TIGRIS.

overhanging it (this comes from the lime-kilns, and not from big chimneys), but it will not stand closer inspection. There are old limestone fortifications on the north, but they are all crumbling away. The tomb of Cassim, to which no small sanctity is attached locally, is being undermined by the Tigris, and it used to be no one's business to see to repairs. Before the war Mosul was a byword for bad administration, and, as the amount expended on sanitation in Baghdad is said to have been only thirty shillings a year, the expenditure in Mosul must have been considerably less. There was neither sanitation, light, nor water-supply in the old days, and, when the British occupied the town, the first thing they had to do, in self-defence, was to remove the accumulated filth. Although the town was of such importance to the Turkish army, *(Continued on Box 2.)*

the roads were almost impassable, and the British had to lay down tons of metal as quickly as possible. Considering the importance of the place, it is astonishing that the Turks did so little. The one important street was little better than a quagmire in wet weather. The other streets are for the most part very narrow, tortuous lanes, so narrow in places that an enterprising thief, who knows his way about, could cross over a great part of the town from roof to roof without once having to come down to earth. The chief mosque, the one with the leaning minaret with the two kinks in it, was once a Christian church. Another mosque towards the south shows distinct traces not only of Christian but also of Yezidi workmanship. The Consulates are built on the south side of the town, and all the more modern buildings are on this side too. The only bridge across the Tigris at Mosul is a *(Continued on Box 4.)*



A CENTRE OF GREAT ARCHAEOLOGICAL INTEREST NEAR MOSUL ON THE OPPOSITE SIDE OF THE TIGRIS: A DISTANT VIEW OF JONAH'S TOMB AND NINEVEH.

THE Rev. H. C. B. Stone sends us the following article: "The Turks were extremely anxious to regain possession of Mosul, which they lost as the direct result of the battle of Sherkat, immediately before the Armistice, for the simple reason that it is the only base towards the northward for operations against Baghdad and Iraq. It is not a big town now, but, like most other towns in Mesopotamia, it has seen better days. From about the seventh till the twelfth centuries it was at its zenith, and since then it has more or less stagnated. Its 50,000 inhabitants represent quite a number of nationalities and creeds. Both Christians and Jews are unusually numerous for this part of the world, and the number of bishops is out of the common. There are no fewer than three in communion with Rome alone—the Chaldean, Jacobite, and the Apostolic Delegates, not to mention those of the Eastern Churches. The Israelites are the successors of the tribes which were led away captive from Samaria by Sargon, and would not return when they had the opportunity. They seem to have occupied the same ground for the last 2500 years. The Arabs of Mosul do not appear to be of pure Arab stock, and show distinct traces of foreign blood. The town looks imposing enough from a distance. There is usually a pall of smoke *(Continued on Box 2.)*



WHERE "AN ENTERPRISING THIEF COULD CROSS A GREAT PART OF THE CITY FROM ROOF TO ROOF WITHOUT ONCE HAVING TO COME DOWN TO EARTH": THE HOUSE-TOPS OF MOSUL.



BUILT BY BRITISH ENGINEERS BEFORE THE TIGRIS SHIFTED ITS CHANNEL: THE MOSUL BRIDGE, PARTLY ON DRY LAND AND CONTINUED ON PONTONS—AN AIR VIEW.

bridge of boats which joins up with the remains of an old stone bridge spanning the old channel, which is dry for the greater part of the year. The Turks always cut the bridge of boats during flood time, so that for some months the only means of communication with the other side was by boat. If it should come to having to defend Mosul against Kurdish raids, the river will be of great importance. On the other side of the town extends the particularly inhospitable desert, the Chol, with its equally inhospitable Arabs; so that, although Mosul makes a good base, the taking of it by forces from the north or west is not altogether a simple matter. Although the town is dilapidated, the country along the river is fertile and capable of development; while the climate is not too bad in the hot weather, and is invigorating during the rest of the year. Between Mosul and Sherkat, the ancient Ashur, lies the oil-bearing tract about which there has been so much talk. So far, it has been worked in a very small way at Quaiarah only, and it is not at all certain that oil is present in very large quantities. Time alone can tell. Mosul owes its present importance to its geographical position. Whoever holds Mosul controls the northern approaches to Baghdad, and not only that, but can cut off a considerable part of its food-supply."

The Council of the League of Nations at Geneva announced its award regarding the province of Mosul on December 16. The decision, which was unanimous, gave the whole province up to the Brussels line (the existing provisional frontier) to Iraq on condition that Great Britain continues to hold the mandate for twenty-five years and within six months produces treaties with Iraq confirming the new mandate. Britain may relinquish the mandate before the expiration of the period if Iraq should be in a position to enter the League as a self-governing nation. The frontier may be modified by direct arrangement between Britain and Turkey. A letter was read from the Turkish Foreign Minister, Tewfik Rushdi Pasha, the chief Turkish delegate at Geneva, declaring that the League could not take away Turkey's rights over Mosul until she renounced them. On behalf of the British Government, Sir Austen Chamberlain said he was

ready to consider any Turkish proposals, compatible with Britain's position as mandatory power, with a view to establishing cordial relations, and that the British Government earnestly desired to be on terms of peace and friendship with the Turkish Government. Mr. Amery, the Colonial Secretary, who has presented the British case at Geneva, said afterwards: "We have held out our hands to the Turks. They know our sentiments. Any move for a reconciliation must come from them." Reuters's correspondent at Geneva said that, though the Turkish delegates were naturally disappointed at the League's decision, they had accepted it with dignity and courage, and almost the last remark made by Tewfik Rushdi Bey before leaving Geneva was: "Our relations with England will continue to be friendly." In the House of Commons on December 17 Mr. Baldwin read the text of the League's award.

EVENTS AND PERSONALITIES OF THE WEEK: NEWS BY PHOTOGRAPHY.

PHOTOGRAPHS BY PHOTOPRESS, RUSSELL, TOPICAL, THE "TIMES," SPORT AND GENERAL, AND CENTRAL PRESS.



AFTER PRINCESS MARY (ON PLATFORM IN LEFT FOREGROUND) HAD BROKEN ON HER BOWS A BOTTLE OF DOMINION WINE: H.M.S. "RODNEY" TAKING THE WATER AT BIRKENHEAD.



FORMERLY MANAGER OF THE NORTH-EASTERN RAILWAY AND OF THE "TUBES": THE LATE SIR GEORGE GIBB.



A FAMOUS CRICKETER: THE LATE MR. A. N. HORNBY, FOR MANY YEARS CAPTAIN OF THE LANCASHIRE TEAM.



A NOTABLE SHAKESPEARE REVIVAL: MISS SYBIL THORNDIKE AS KATHARINE OF ARRAGON, AND HER HUSBAND, MR. LEWIS T. CASSON, AS GRIFFITH IN "HENRY VIII.," AT THE EMPIRE.



THE STRIKE AMONG THE SPECIAL CONSTABLES OF ULSTER: A PICKET SENTRY DEMANDING A VISITOR'S PASS AT THE PRINCE'S DOCK BARRACKS, BELFAST.



WITH LOOPHOLED 'ARMOUR PLATES PUT IN THE WINDOWS: THE "BEEHIVE" BARRACKS IN FALLS ROAD, BELFAST, HELD BY "SPECIALS" ON STRIKE.



WHERE OFFICERS WERE ARRESTED: A "SPECIAL" GUARDING THEIR QUARTERS IN BELFAST.



CONTROLLED BY THE MALCONTENT 'ULSTER SPECIALS DURING THEIR STRIKE: A LARGE GARAGE FULL OF ARMoured CARS.

The new 35,000-ton British battle-ship, H.M.S. "Rodney," was launched on December 17, at Birkenhead, from the yard of Messrs. Cammell, Laird and Co. Princess Mary Viscountess Lascelles performed the naming ceremony by breaking against the bows a bottle of Dominion wine. The ship took the water beautifully, and the crowd cheered and waved as she glided down the shipways. — Sir George Gibb became General Manager of the North Eastern Railway in 1891, and in 1906 Managing Director of the Underground Electric Railways and the Metropolitan District Railway. In 1910 he was appointed Chairman of the Road

Board. — Mr. A. N. Hornby was not only a great cricketer, but, in his younger days, a "Rugger" international, and was later a hard rider to hounds. He captained the Lancashire Cricket Team for nearly twenty years. — Miss Sybil Thorndike arranged to produce "Henry VIII.," at the Empire on December 23. — The "A" Special Branch of the Royal Ulster Constabulary went on strike recently, on notice of disbandment, owing to grievances relating to pay. They posted armed guards over stores, and placed their officers under open arrest. They disclaimed connection with any revolutionary movement.

"NOW THE WILD WHITE HORSES PLAY": WINTRY WEATHER AT SEA.

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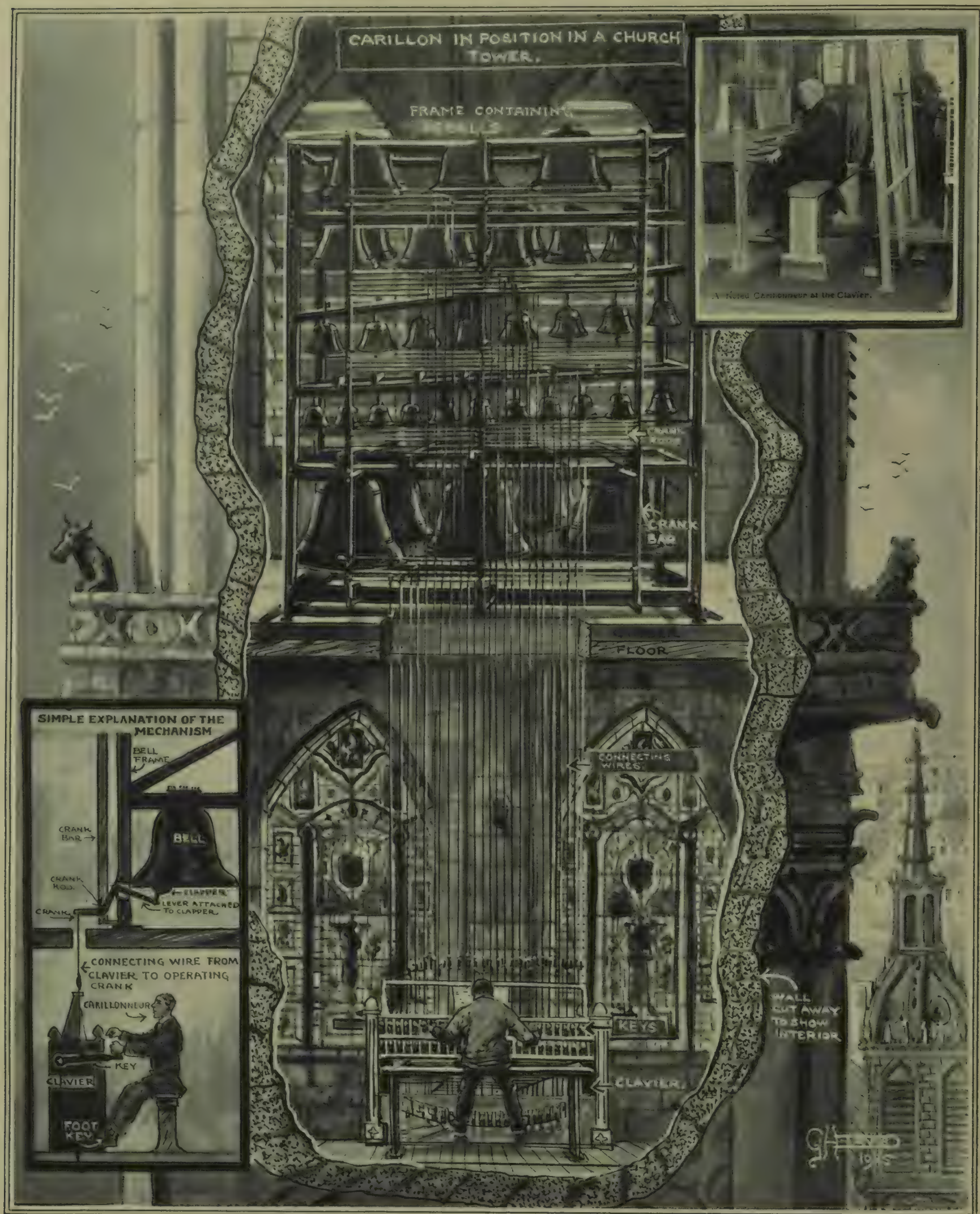
"AND THE WAVES BOUND BENEATH ME AS A STEED THAT KNOWS HIS RIDER": A BRITISH DESTROYER SMASHING HER WAY THROUGH A ROUGH SEA, ALMOST HIDDEN BY HUGE CLOUDS OF FOAM.

Winter or summer, in calm or storm, the British Navy keeps the seas. This picturesque photograph shows the conditions in which our ships have to carry out their appointed task in wintry weather—in the words of Walt Whitman, "Through cutting swirl and spray, watchful and firm advancing." The ship

seen in our picture is H.M.S. Torpedo-boat-destroyer "Umpire." As her sharp bows cut their way through the water, huge clouds of foam and spray rise up on either side, almost to the height of the mast. Destroyers, of course, are a type of war-ship remarkable for speed.

TO BE IMITATED AT THE ALBERT HALL: A CATHEDRAL CARILLON.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY MESSRS. GILLET AND JOHNSTON, BELL-FOUNDERS, CROYDON.



SIMILAR TO THOSE THAT WILL RING-IN 1926 AT THE "HAPPY-NEW-YEAR" BALL: CARILLON BELLS IN A CATHEDRAL.

A carillon of 35 bells, like those shown above, will be the great feature of the "Happy-New-Year" Ball at the Albert Hall, on December 31, in aid of the British Empire Service League and the Middlesex Hospital. The carillon forms an interesting contrast to the method of bell-ringing by hand illustrated on our front page in this number. For hundreds of years Belgian and Dutch churches and cathedrals have been famous for their carillons, and to-day the finest bell-musicians or carillonneurs come from the Low Countries. As our diagram shows, the bells are hung in a framework of iron, and are not movable. The clapper of each bell is connected by simple levers and wires with the clavier or instrument played by the carillonneur. This clavier is provided with a number of levers

(or keys, as they are called), which are always held in the "up" position by the weight of the clapper. When one of these levers is struck (usually by the side of the hand with the fist clenched), the connecting wires going up to the bell-frame work the levers, which move the clapper that strikes the bell. The lower octave and a-half are operated by the hand-keys or foot-pedals at the discretion of the carillonneur; all trebles are operated by the hand-keys only. An efficient bell-musician can play any type of music on the bells, from classical works to simple folk-songs, and even jazz. In our top right-hand photograph we show Chevalier J. E. F. Denyn, whose school at Malines for the training of bell-musicians is world-famous.—[Drawing Copyrighted in the United States and Canada.]

THE MONARCH OF THE SNOWS: CHRISTMAS IN CANADIAN FORESTS.

FROM THE PICTURE BY MAJOR A. RADCLYFFE DUGMORE, EXHIBITED AT THE GREATOREX GALLERIES. BY COURTESY OF THE ARTIST



"A MOOSE IN A CANADIAN SNOW-COVERED FOREST": A PAINTING BY MAJOR A. RADCLYFFE DUGMORE, THE WELL-KNOWN BIG-GAME ARTIST AND PHOTOGRAPHER.

Major A. Radclyffe Dugmore, who has a great reputation as a naturalist and photographer of big game at close range in their native haunts, has latterly become equally well known as an animal-painter. His exhibition at the Greatorex Galleries this year, of Big Game, Landscape and Marine Paintings, attracted much notice. Several of the pictures were reproduced in our issue

of May 2. Major Dugmore is the author of several books, including "The Romance of the Newfoundland Caribou," "The Romance of the Beaver," "Camera Adventures in the African Wilds," and, most recently, "The Wonderland of Big Game." Many will remember, too, the film he produced some years ago, called "The Wonderland of Big Game."

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The World of the Theatre.

By J. T. GREIN.

A CENSORED PLAY, "L'ECOLE DES COCOTTES."—GLADYS COOPER.

WHY has the Censor banned this diverting play, which is far less "unclean" than a dozen bed-room comedies that have received his "fiat" without a murmur, and than some home products no less suggestive?

He probably calls it an immoral play because Stanislas, the quaint professor of deportment, convinces Ginette that she is much too pretty and too promising to remain a little *grisette* living decently, if unattached, with her jealous young lover in Montmartre. He will teach her to get on. Under his guidance she will graduate. She will become a *cocotte*, well financed. Anon she will become a full-fledged *demi-mondaine*, the adored of men, the leader of fashion, the queen of "*le monde où l'on s'amuse*" in Paris. And mightily amusing is his tuition. The little *bourgeoise* of no manners, frankly *gamine*, begins to change. She, and her surroundings as well, become fashioned after the model of good society. She leaves her young lover and becomes the *chère amie* of a rich, good-natured manufacturer. She plays her new part well, but with a certain affectation. She is still just a cut below a lady. But the professor will apply the finishing touch. Women are of rare adaptability. So the *cocotte* becomes a *demi-mondaine*. She has learned the art of graceful manners, the art of deportment, the art of conversation, the art of exquisite dressing, the art of handling men and fortunes, the art of restraining her feelings to achieve her end. She has become the perfect "*fille de marbre*." The world would say of her, "She is magnificent, but she has no heart."

It seems very immoral—although there is no sexual unpleasantness in the play; it deals with circumstances, not with passions. But is it so? For what happens in the end? Ginette, now at her zenith, is to be the guest of a Cabinet Minister, and so she has gone as far as it is possible to go under the Third Republic—unless anon she is bidden to the Elysée. One sees these things in Paris. But she is not happy; she is bored. She feels the emptiness of her life; she yearns for love—the love in the little flat in Montmartre. She stands alone in all her splendour. Her girl friend, who becomes her maid, has given up the gay life and will marry a nice young salesman of the *Galerie Lafayette*. Her first lover—whose position she helped to make—comes to her; not to beg her to come back, but to announce his marriage to his employer's daughter. He comes to say "*au revoir*"—nay "*adieu*," for henceforth he will be the *bon bourgeois* with wife and children, and the middle-class can never fraternise with the *déclassée*. That is the unkindest cut of fate. Now Ginette realises that all the luxury and money and *réclame* whirling around her head mean nothing. She, like Faust, has bartered her soul to the devil. She must go on with the dance on the primrose path that to her becomes a path of thorns.

Here's a moral for you, despite the veneer of gaiety, and of that levity which the Parisian authors know how to handle so well that it never becomes unpleasant, because all the time we feel the satirical mood in which it was conceived. For, despite the realistic touch, the natural parlance of all the characters, this play is sheer satire,

It is a tilt at Society, a tilt at the men of money so easily beguiled by a clever woman, so vain in the possession of a woman who feels nothing for them, but who is the cynosure of all eyes and inflates

devil does not realise that all the world laughs at him, that they mock him for having bought this precious chattel with his money. Oh, it is funny! We have rarely laughed so heartily in the theatre—

for this play is devilishly clever in every way. But when it is all over it gives one to think furiously what a Vanity-Fair show life is, and how precious is a little love in a cottage. It is almost a crime to "censor" it. It should be seen; and it will be an eye-opener to old and young. It will harm no one and some will profit by it. There's a lot of worldly wisdom under this tinkling fool's-cap.

It should also be seen because it is a model of adaptation, and beautifully acted. For the first time we have here an importation that has lost scarcely anything in transit. Mr. Harwood has found an apt equivalent for nearly every French expression, from slang to the weird polish of the professor of deportment, whom Mr.

Leslie Faber, full of humour and cynicism, played to perfection. The others too—Mr. John Gielgud as the young lover; Mr. Aubrey Mather and Mr.

Athole Stewart as his elderly successors; above all, Miss Dorothy Hamilton, delightfully *gauche* and prim as the girl who would be a *cocotte* but did not understand the wiles and ways of the *milieu*—were all capital. But the revelation was Miss Gladys Cooper's magnificent portrayal of Ginette—anon Ginevra de Fontange—the very name heralds the metamorphosis. And Miss Gladys Cooper's was complete. We saw not one woman in her, but three. As the *grisette*, she was all life, bustle, and bad manners: she flung herself about, she lolled around, she slung argot, she was as lively as a cricket and as merry as a sparrow. Then came the professor with his ease of deportment, and, as Ginette migrated from the hill of Montmartre to the respectability of the *Rue d'Anjou*, the gaiety vanished; the sparrow was painted a canary. She had fine clothes—but hardly knew how to wear them. She affected refined manners—and was *gauche*. She talked theatres, music, art—in stock phrases; she had caught the sound but not the meaning. An animated wax figure she was, disporting herself on the fringe of Society.

At length we found the *demi-mondaine* in the Avenue du Bois. A *grande dame* now. One accustomed to rule, to be waited upon. One who employed the right word and gesture at the right time. One who, like a queen on a throne, had the world at her feet and men cringing at her bidding; yet one who was satiated, not satisfied. What would she not have given for a good cry, for a kiss unbought, for a cosy dinner *à deux* in the little shanty at Montmartre!

But queens of fashion, as queens in reality, must restrain. So she did not cry when her young lover bade her farewell; she did not wail when, willy-nilly, she arrayed herself in ermine and pearls and diamonds to go to the Minister's dinner. Only her face betokened that there was death in her soul. Miss Gladys Cooper portrayed all this without effort, naturally, feelingly, as if for the time she was Ginette as well as the flamboyant Ginevra. She astonished and she moved and she perturbed us. For she surpassed our boldest expectations.



TO JOIN THE CAST OF "NO NO NANETTE" IN GIVING A SURPRISE ENTERTAINMENT AT THE FORTHCOMING "HAPPY-NEW-YEAR" BALL: PRINCIPALS AND CHORUS OF "MERCENARY MARY."

The principals and chorus of "Mercenary Mary," of the London Hippodrome, are joining with the cast of "No No Nanette," of the Palace, in giving a special super-cabaret entertainment at the "Happy-New-Year" Ball on December 31 at the Albert Hall.

Photograph by Stage Photo Co.

their little minds to the *gaillardise* of—"See what a mighty fine fellow I am. This lovely creature whom you all desire is mine, mine!" And the poor



ONE OF THE STAGE STARS WHO WILL HELP TO MAKE THE "HAPPY-NEW-YEAR" BALL "GO" ON THE NIGHT: MISS EILEEN REDCOTT, OF "MERCENARY MARY"—AND THE "SKETCH" DOLL.

Miss Eileen Redcott, the clever speciality dancer of "Mercenary Mary," at the London Hippodrome, is one of the many stage stars who are enthusiastic on the subject of the "Happy-New-Year" Ball at the Albert Hall on December 31. Our photograph shows her with the "Sketch" doll—which will be a feature of the dance.

Photograph by Hay Wrightson.

THE WORLD OF WOMEN.

THE KING and Queen returned to town for a short visit before Christmas, which they will spend at Sandringham. The Queen has more presents to select, and many arrangements to look over and approve or otherwise. There was a family party to celebrate the Duke of York's thirtieth birthday. The Prince of Wales and his brothers hunt when they can. Between cattle disease and frost, hunting people have had a poor time this season up to now. The Prince has been keeping many engagements,

the big building to cut one of the iced cakes which she had sent, and each of which bore the inscription, "With the Season's Greetings from Princess Mary." The King's daughter looked very fair and pretty and bright as she stopped to speak to one or other of the men, some of them on wheeled couches or chairs. Mr. and Mrs. Basil Leefe were presented to her, as they very modestly explained, because they were from Ceylon, and Ceylon had sent money to the Association. I should think Ceylon had!—a cheque from there for £1000 was announced, and it was the fourth for that amount sent by the Flowery Isle. There was an excellent entertainment, but the guests seemed most to enjoy singing the choruses of the well-known tunes played by the band.

As New Year's Eve draws near, curiosity and excitement about the "Happy-New-Year" Ball increases. From every point of view it greatly interests everyone. It is to be a merry and bright affair, full of pretty and funny incidents. The carillon ringing in the New Year will be followed by an appropriate tune or two played by the carillonneur. Then there will be a supper cabaret by the principals and choruses of "No No Nanette" and "Mercenary Mary." Even about this there will be the element of surprise, for some of the well-known artists are arranging little original "stunts" off their own bats, as it were. There will be surprise after surprise, and such a ball will never before have been attempted. No more acceptable gift could be offered than tickets for such a happy ushering in of the New Year. These can be had from the Middlesex Hospital, Mortimer Street, W. 1; the British Empire League of Service, 130, Baker Street, W. 1; or Mr. G. Sherwood Foster, 15, Queen's Gate Gardens, S.W.7. Prince and Princess Arthur of Connaught will not only be themselves present, but will take a party, and decorations will, of course, be worn with evening dress. There will doubtless be other royal personages in their party.

Lord and Lady Charles Kennedy, who were married last week, are representative of land and sea. Lord Charles, who is the second son of the Marquess of Ailsa, is a farmer. He served in South Africa and was educated at Eton and the Royal Agricultural College, and has a farm near Colchester, which he works on scientific principles. Lady Charles, who was Constance Lady Baird, was the first woman to qualify for international yacht rating, and her boat, the *Thistle*, has scored many victories handled by herself. Her first husband,

Admiral Sir John Kennedy Erskine Baird, died in 1908. She is a familiar figure at Cowes, and is mostly afloat during Regatta Week. Lord Ailsa, father of the bridegroom, is a well-known yachtsman, and an old member of the R.Y.S. With Lady Ailsa he was the guest last Regatta Week of Mr. and Mrs. Jameson on their fine schooner, the *Margarette*.

Everyone who had seen the Pearl of Savoy, Queen Margherita of Italy, in her younger days of beauty and vitality, felt sorry when she was reported seriously ill. One of the most lovely of ladies, she was always kindly. When her husband was assassinated, she was broken-hearted, for they were a devoted couple. The late King Humbert wanted his Pearl of Savoy to have the finest pearls in the world, and he collected each year several perfect gems, so that after many years she had a peerless rope of these lovely jewels, in addition to many strings and rows of pearls. She had always intrepid courage, and last year went for a trip in an Italian submarine. It was largely due to her influence that the present King of Italy, her only child, was brought up to be a fine rider, a boy of courage and enterprise, and the fine man he has proved himself to be. He was a delicate child, and a very precious one, but King Humbert and Queen Margherita hardened their hearts against sheltering or coddling, knowing what he had to face. Queen Margherita loved mountain-climbing and motoring, and was always active. She has ever been the idol of the Italian people. She is an Italian by birth, being a Princess of Savoy-Genoa; the daughter of Prince Ferdinand of Savoy, Duke of Genoa, was born in 1851, and married King Humbert, then Prince of Piedmont, in 1868.

A. E. L.



A LADY WHO WILL BE PROMINENT AT THE "HAPPY-NEW-YEAR" BALL: "MISS SKETCH," WITH HER OWN DOLL. One of the ladies who will be most prominent at the "Happy-New-Year" Ball will be "Miss Sketch," who is to appear with her own doll. Our readers will readily recognise the costume as representing the cover-design of our sister paper, the "Sketch," and note that on her tray she is carrying effigies of herself and of the Studdy Dog, Bonzo, who is so well known to her readers.

Photograph by Hay Wrightson.

among them presiding at a meeting of the League of Mercy, of which he is Grand President. Princess Mary Viscountess Lascelles and Viscount Lascelles went to Knowsley on a visit to the Earl and Countess of Derby, Princess Mary fulfilling an engagement in Liverpool during her stay. With Viscount Lascelles and her two sons her Royal Highness will spend Christmas at Harewood House. Lord Harewood has not been well, but is now happily much better. The place is beautiful, and the house, which is full of lovely pictures, china, and furniture, is finely situated. There is a picturesque view from the terrace over characteristically Yorkshire country.

Princess Mary came to town on purpose to be present at the "Not Forgotten" Association Christmas party in the Riding School at Buckingham Palace, lent by the King and Queen. It was a merry affair. The close upon seven hundred guests, men still in hospital since disablement in the war, had each one quickly donned a paper cap, which added to the decorative effect of evergreens, holly and mistletoe, coloured balloons, and flags. Her Royal Highness was greeted with a rousing cheer as she passed down



THE CHAIRMAN OF THE EXECUTIVE COMMITTEE OF THE "HAPPY-NEW-YEAR" BALL: COLONEL THE HON. HENRY GUEST.

Colonel the Hon. Henry Guest is a brother of Viscount Wimborne.—[Photograph by Whitlock.]



AN ACTIVE MEMBER OF THE "HAPPY-NEW-YEAR" BALL COMMITTEE AND HOSTESS AT ITS RECENT MEETING: VISCOUNTESS WIMBORNE.

Viscountess Wimborne is a member of the Grand Committee of the "Happy-New-Year" Ball to be held at the Albert Hall, in aid of the Middlesex Hospital and the British Empire Service League, on December 31. She lent Wimborne House for the recent meeting of the Committee, which is under the chairmanship of H.R.H. Princess Arthur of Connaught. The President of the Ball is H.R.H. Prince Arthur of Connaught, and both their Royal Highnesses were present at the Committee meeting.—[Photograph by Whitlock.]

and married King Humbert, then Prince of Piedmont, in 1868.



IN HER "FUTURIST DANDY" COSTUME FOR THE "HAPPY-NEW-YEAR" BALL: LADY MOIRA COMBE.

Lady Moira Combe is the elder daughter of the Earl and Countess of Clonmell, and one of the prettiest and most popular young married women in Society.—[Photograph by S. and G.]

1627

Ant. van Dyck



The Fleming Jacobite

To Johnson his Boswell, to Charles I his Van Dyck. Boswell presents to us the Doctor in his habit as he lived; of the "fair and fatal" Stuart, "perfidious on principle," Sir Anthony Van Dyck made the Martyr King.

They say Sir Anthony painted no fewer than thirty-six portraits of his royal patron. His method is interesting. He would make a small sketch in chalk or oils for his assistants to copy on the required scale; they would advance the picture so far as their skill permitted: for the master himself remained only the painting of the features and the hands.



By Appointment

Van Dyck came to England to paint the portrait of Henrietta Maria in 1627—the year of the first distilling of John Haig. His work has come down to us through the centuries as the most consummate expression of the portraitist's art: John Haig is renowned throughout the world to-day as the nonpareil among Scotch whiskies.

John Haig

The Father of all Scotch Whiskies

Fashions & Fancies



Pink brocade and satin, richly embroidered with pearls, crystals, and diamanté, have been chosen to express this lovely Eastern costume designed and carried out at Dickins and Jones's, Regent Street, W.

Flowers and Seasons.

There are many lovely flower frocks to be seen at Dickins and Jones's—really artistic creations in beautiful colourings. "Love in the Mist" for instance, fashioned of cloudy mauve tulle half hidden by waving green ferns, rivals a bold chrysanthemum with the skirt a trio of orange-and-yellow petals turned inwards like the flower. The "Marigold" and the "Waterlily" are other dresses which must surely carry off prizes in any competition; and Spring and Autumn are exquisite fantasies—the first in green strewn with primroses, violets, and snowdrops, and the second made of oats decorated with leaves and fruits in autumn tints.

Write for a Catalogue.

No time should be lost before applying to Woolland Brothers, Knightsbridge, S.W., for a catalogue of their sale, which begins on Dec. 30. It offers exceptional opportunities for those going abroad to secure outfits at much-reduced prices. Winter coats and skirts of velour can be obtained for 5 guineas, and two-piece ensembles for 7½ guineas; while pretty dance frocks range from 4½ guineas. Practical dressing-gowns of quilted silk lined with silk are available for 69s. 6d.; and 22s. 9d. secures a useful slip of lace stitch wool for wearing under a thin dressing-gown. A great variety of fancy velour and tweed coats in attractive colourings can be obtained for 69s. 6d., and tailored chiffon velveteen bridge coats have been reduced to 35s. 9d.



A charming "Old English" costume expressed in peach taffeta and silver lace trimmed with tiny flowers of many-coloured silk and ruchings of ribbon. It was sketched at Dickins and Jones's, Regent St., W.

A Date, a Reminder, and a Warning.

New Year's Eve, the easiest date in the world to remember, promises this year to be a never-forgotten revelry through the great "Happy New Year" Ball at the Albert Hall. There the spirit of carnival will be abroad to see the Old Year out and the New Year in. Wonderful surprises and novelties—which even the most blasé reveller has never seen before—have been planned, and everywhere the shops and costumiers are busily engaged in creating gorgeous fancy dresses for the occasion. The ball is given in aid of the British Empire Service League and the Middlesex Hospital—two charities whose great work is known to everyone, and it offers us a happy opportunity of beginning the New Year with the best of all resolutions—that of giving practical help to those who need it most. Tickets are obtainable from the secretary of either of these charities; from G. Sherwood Foster, 15, Queen's Gate Terrace, S.W.7; and from the offices of this paper. The Albert Hall is to be transformed into a Venetian garden, and a special carillon of bells will be rung at midnight.

Costumes for "The Happy New-Year" Ball.

So many lovely dresses are being designed for "The Happy New-Year" Ball that everyone who does not choose her costume with care will regret it sadly later on. Three artistic suggestions are pictured on this page. They were sketched at Dickins and Jones's, Regent Street, W., who have quite a unique collection. The "Hydrangea" on the right is carried out in green velvet massed with these flowers; and the slender Eastern houri is robed in pink brocade and satin richly embroidered with diamanté, pearls, and crystals, and hemmed with ostrich feathers. The demure "Old English" costume is of peach taffeta and silver lace trimmed with tiny silken flowers and ruchings of ribbon. Then there are Gypsies, Spanish señoritas, and Venetian beauties—pictures of warmth and colour; while those who prefer a more modern atmosphere will find an Apache, a Cat Burglar, and jazz fantasies expressed in novel ways.



"The Hydrangea," an entrancing inspiration at Dickins and Jones's for the "Happy-New-Year" Costume Ball at the Albert Hall on New Year's Eve. It is carried out in green velvet massed with hydrangeas in blue and pink, while the bodice is of green velvet.

Gilt-Edged Investments.

Many are the splendid bargains to be secured at Harvey Nichols, Knightsbridge, S.W., during their four-weeks' sale, which commences on Dec. 30. Fifty tailored jumper suits, in a variety of materials, originally ranging from 6½ to 10½ guineas, are being offered at 69s. 6d. each; and others of silk bouclette, formerly 7½ guineas, can be secured for 52s. 6d. Crêpe-de-Chine cami-knickers piped with a contrasting colour, and boasting a tiny pocket for powder-puff or hankie, are available for 29s. 6d., in the loveliest colours; and 12s. 6d. will secure others of fine linen trimmed with drawn-thread work. Wonderful bargains, too, are knitted lace-stitch jumpers made from very soft wool and silk yarn edged with artificial silk, "cut" from 52s. 6d. to 10s. 6d.; and artificial silk coats, which were 84s., are 29s. 6d. An illustrated catalogue will be sent free on request.

A Practical Sale.

Dec. 30 is the opening day of the sale at Robinson and Cleaver's, Regent Street, W., where many splendid bargains are to be found in every department. Amongst the lingerie are artificial silk and cotton pyjamas for 15s. 11d., usually 21s. 9d.; and cambric nighties with coloured hems can be secured for 4s. 3d. Cami-knickers of cambric are only 3s. 6d.; and pretty nun's veiling nighties with short sleeves are 9s. 11d. Trouseau nightdresses, slightly shop-soiled, have been all very much reduced. Special bargains, too, are tiny children's smocked suits, knickers and tunic, at 13s. 11d. each. In another department are jumper suits for 35s. 9d., and scarf and cap of brushed wool for 19s. 11d.; while the jumper to match is 27s. 9d. Wool stockinette jumpers with the fashionable Eton collars are 10s. 11d., and 12s. 11d.; while there are several oddments in jumpers offered at 5s. each. It is almost superfluous to add that splendid bargains in household linens are available. There are, too, pretty evening frocks at 69s. 6d., and afternoon ones from 98s. 6d., many being in black; and well-tailored overblouses of shantung or linen are 12s. 6d. each—all gilt-edged investments.

MONTE CARLO

THE MECCA OF THE MUTE ART

A PART from the two wonderful and most artistic Film Pictures, "MONTE CARLO" and "DESTINY," which Mr. René BLUM, the ultra-Parisian Director for the Comedy Season, contrived to offer to large and enthusiastic audiences at the Casino Theatre, the Authorities in charge have arranged a particularly attractive Cinematographic Programme for 1925-1926.

Cinema halls are as plentiful as they are varied in the Principality. There is not the slightest doubt, however, that the luxurious, up-to-date theatre at the PALAIS DES BEAUX ARTS heads them all, and, closely following in public favour, the small but cosy one near the MONTE CARLO POST OFFICE, generally known as the "CINEMA DE LA POSTE." Both are under the ablest management and in each the finest and latest pictures are shown. Money is lavishly spent so as to procure every possible attraction to those who patronise these places, for, apart from the well-selected and beautiful films shown, exquisite music can be enjoyed; thus are we entitled to say with the French: "*Le plaisir des yeux, est double de celui des oreilles.*"

Seats can be booked in both these places at very moderate charges, either for the matinées, which are held every afternoon at 3.30 at the Palais des Beaux Arts, and at 3 o'clock at "La Poste," or, for the soirées, at 9 p.m. in both places.

An *aperçu* of the artistic programme for this Winter's Season at the BEAUX ARTS can be gathered from the titles of the Super Films which will be shown there:—

MADAME SANS GÊNE, THE GOLD RUSH, DESTINY, PETER PAN, PECHEURS D'ISLANDE, THE EAGLE OF THE SEAS, RIN TIN TIN the Wolfhound, DOCTOR JACK, VISAGES D'ENFANTS, NIGHT WATCH, A WOMAN WHO DARED, THE LOST WORLD, THE TRAGEDY OF THE HAPSBURG, COUNT KOSTIA, THE SEAMAN'S CRUISE, THE PHANTOM OF THE OPERA, THE WOMAN OF FORTY, THE WILD RUSH, THE GENTLEMAN BRIGAND, DANTE'S INFERNO, A QUEEN'S LOVE, LA JOUEUSE D'ORGUE, THIBET (with a Lecture by Victor Marcel), MICHEL STROGOFF, DON QUIXOTE OF ZORO, LES MISERABLES, THE HUNCHBACK OF NOTRE DAME, MY LORD L'ARSOUILLE, BEAU BRUMMEL, LATE MATHIAS, MONTE CARLO, FANFAN LA TULIPE, LA COURSE AU FLAMBEAU, LITTLE ANNIE ROONEY, THE NAVIGATOR, &c., &c.

English visitors are looking forward to the Russian Ballet Season, which will be presented by that eminent manager, Serge de Diaghileff; and, last, but not least, the Grand Opera Season, under the Director, Raoul Gunsbourg. Full programmes of these attractions will be given very shortly.

Music lovers are well cared for: there are the Classical Concerts under the bâton of M. Léon Jehin, which take place every Wednesday at 2.45 p.m. The Modern Concerts every Friday, also at 2.45 p.m., and which are conducted by the same excellent musician-composer. Seats for these can be booked at the Theatre booking office, in the Casino Atrium for the very moderate charge of ten francs, something equivalent to one shilling and tenpence at the actual rate of exchange.

On Saturdays, M. Marc-César Scotto gives his charming Symphony Concerts at 2.45 p.m. Seats for these are only 5 francs.

In January, the Casino's New Music Room re-opens for the benefit of members of the International Sporting Club, who are admitted gratuitously to eclectic Recitals and refined Chamber Music. Only renowned and famous artists take part in these delightfully artistic musical performances.



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THE WORLD OF MUSIC.

THE GRAND OPERA SEASON.

THE London Opera Syndicate, which was responsible last spring for the season of Grand Opera at Covent Garden, has issued its prospectus for the 1926 season, which will begin on Monday, May 10, and continue for a period of eight weeks. The high artistic level of last season's performances justifies the Syndicate's appeal for support by subscription; and subscribers in advance will have the satisfaction of knowing that in the event of prices being raised for any performances (Gala excepted) the increase will not be charged to them.

The Syndicate have already concluded certain engagements which in themselves are sufficient to ensure the success of the season. In the first place, Mr. Bruno Walter is again engaged as one of the conductors, and his engagement means that the public may expect the very highest possible standard of performance that it is possible to get anywhere in Europe. Of equal importance is the engagement of Mr. Chaliapin. This great singer has not been heard in opera in London since the war, although he has made many concert appearances. But, enormously successful as Chaliapin has been on the concert platform, that is not his true *métier*. He is, above all, an operatic artist, and he needs the stage and a dramatic rôle before he can do justice to his histrionic and vocal powers. We do not yet know in what operas he will appear, but it is certain that there will not be an empty seat in Covent Garden on the nights when he is singing. Another interesting announcement is the statement that during this 1926 season Dame Nellie Melba will make her farewell appearance on the operatic stage. One can prophesy that the rôle in which she will

choose to make her last bow to the Covent Garden public will be Mimi in "La Bohème," since this opera is amongst those announced for performance.

The enterprise and good judgment shown by the London Opera Syndicate in engaging Mr. Bruno

Walter and Mr. Chaliapin are also manifested in the preliminary list of operas announced. Not all of them, perhaps, will actually be performed, for the final repertory is always smaller than the original list; but it would be difficult to draw up a more attractive programme. I congratulate the Syndicate on the absence of most of the hackneyed, though popular, Puccini operas. Puccini will be represented for the first time for many years at a Covent Garden season by one opera only, "La Bohème," and the one-act opera, "Gianni Schicchi," which will, no doubt, share the evening with Ravel's "L'Heure Espagnole." The other Italian operas include Verdi's popular "Rigoletto"—in which it is possible Dame Melba might appear—and the two great works of his latest period, "Otello" and "Falstaff." The inclusion of the latter opera is a matter for congratulation indeed. It was written when Verdi was a very old man, and is in some ways the finest, as it is the least known of all his important works.

Another Italian novelty will be Arrigo Boito's "Mefistofele." This remarkable opera, which I first heard many years ago in Florence, is well worth reviving, and it is also possible that we may hear Chaliapin in the title-rôle, for it offers him splendid opportunities. The only Italian opera on the Syndicate's list which I think might well be omitted is Wolf-Ferrari's "Gioielli della Madonna." This ornate, florid, gilt-and-stucco piece of imitation baroque music has most of the vices and few of the virtues of Italian opera of the most melodramatic kind. There is something, perhaps a good deal, to be said for the genuine baroque, but very little indeed for the nineteenth-century imitation; so that, if an opera or two from the Syndicate's list have to be jettisoned, I hope that care will be taken to see that "The Jewels of

[Continued overleaf.]



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The East African tusks here illustrated were shown in the Kenya Court of the East African Pavilion at Wembley, and are now in the hands of Messrs. Hale and Sons, the Colonial Produce and Ivory Brokers, for disposal. Their commercial value would be between £130 and £135 per cwt., but for collectors or exhibition and museum purposes, probably a considerably higher price would be obtainable. Elephant ivory is classified in two parts—namely, hard and soft. The soft usually comes from the East African territory, and the hard from the West Coast and Central African districts. Soft ivory for commercial uses is of more value than the hard description, the difference being about 30 per cent. The tusks shown are from the male elephant. The chief market of the world for East African ivory is London, where public sales are held every third month, beginning in January; and to these sales come all the chief buyers from all parts of the world.



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P.112

(Continued.)

the Madonna" may be among them. Certainly, we cannot afford to give up the solitary example of French opera on the list, Massenet's "Thais," for this superfluous offspring of pre-Mussolini Italy. "Thais" is an exquisite work, and an excellent example of French musical taste. One regrets that France is only to be represented by this one opera, and by Ravel's little one-act gem, "L'Heure Espagnole"; but here is matter for another season. The London Opera Syndicate, after surfeiting us with good German and Italian things for several years, will then be able to turn to Paris for a change, since there are many modern French operas awaiting performance in London.

But I have left the real business of the 1926 season to the last. We are promised the complete "Ring des Nibelungen," "Meistersinger," and "Tristan und Isolde." I regret the absence of "Der Fliegende Holländer," which was one of the bright spots of the last season. No doubt the Syndicate doubts its drawing capacity; but I think that this was a case of more time being needed for it to get known to the public. It takes some time for enthusiasm to spread; but there can be no doubt of the enthusiasm with which "Der Fliegende Holländer" was received last year by those who were lucky enough to hear it. When the Syndicate gets hold of something good, it will have to nurse it. This is an elementary business principle.

For example, "Der Rosenkavalier" has become more popular with every performance; but, having achieved this immense popularity, it might well be given a rest, and the Syndicate is therefore wise in not including it in the programme for 1926. Luckily, there was something just as good to fall back upon. For years, every professional and amateur musician in this country has been longing to hear absolutely first-rate performances of Mozart's operas, and, in particular, of "Don Giovanni." Well, at last we are to have



SEA-GULLS AND A WAVE AS A MONUMENT: THE UNITED STATES NAVY AND MARINE MEMORIAL—ITS MAIN GROUP.

The memorial, which is to be set up in Washington, shows sea-gulls flying above a wave. The sculptured birds are kept in position by means of an invisible steel rod. Over 150,000 Americans have contributed to the cost. Mr. Begni del Piatta is seen at work.

Photograph by G.P.

them—at least, we are promised "Don Giovanni," "Figaro" and "Seraglio." We have in Mr. Bruno Walter the assurance that these operas will be produced with all the care and attention which they demand; for, while it is possible to make some sort of effect with operas like "Cavalleria Rusticana," "Pagliacci" and "Madame Butterfly" when indifferently performed, slovenliness or slap-dash methods are fatal to Mozart, where the most exquisite polish and finish are everywhere demanded. While on the subject of Mozart, I would particularly like to recommend to the consideration of the Syndicate the two operas "Cosi fan tutti" and "Idomeneo." The latter opera has not been performed in this country within living memory; but it is far more worthy of performance than Verdi's "Rigoletto," or Wolf-Ferrari's "Gioielli della Madonna." It occupies a unique place among Mozart's operas, and is a veritable treasure-house of music. The Syndicate would acquire enormous prestige and put every music-lover in its debt by producing this beautiful opera.

The names of the other singers and musicians to be engaged will be announced later. In the meantime, I should like to support the London Opera Syndicate's appeal for early subscribers. An average booking of 94 per cent. of the maximum capacity of Covent Garden Theatre is needed to cover expenses. The actual booking last year was 78 per cent. This, for an ordinary theatre, would be wonderfully good; but the expenses of opera are so great that, even with what would be described by the ordinary theatrical manager as "crowded houses," the season resulted in a loss. It is illuminating to learn that, whereas the amphitheatre and gallery were filled to 96 per cent. of the capacity, the balcony stalls to 92 per cent., the stalls showed only 76 per cent., and the boxes only 58 per cent. of their capacity. So it is evident that here also the change of social conditions due to the war is making itself felt.

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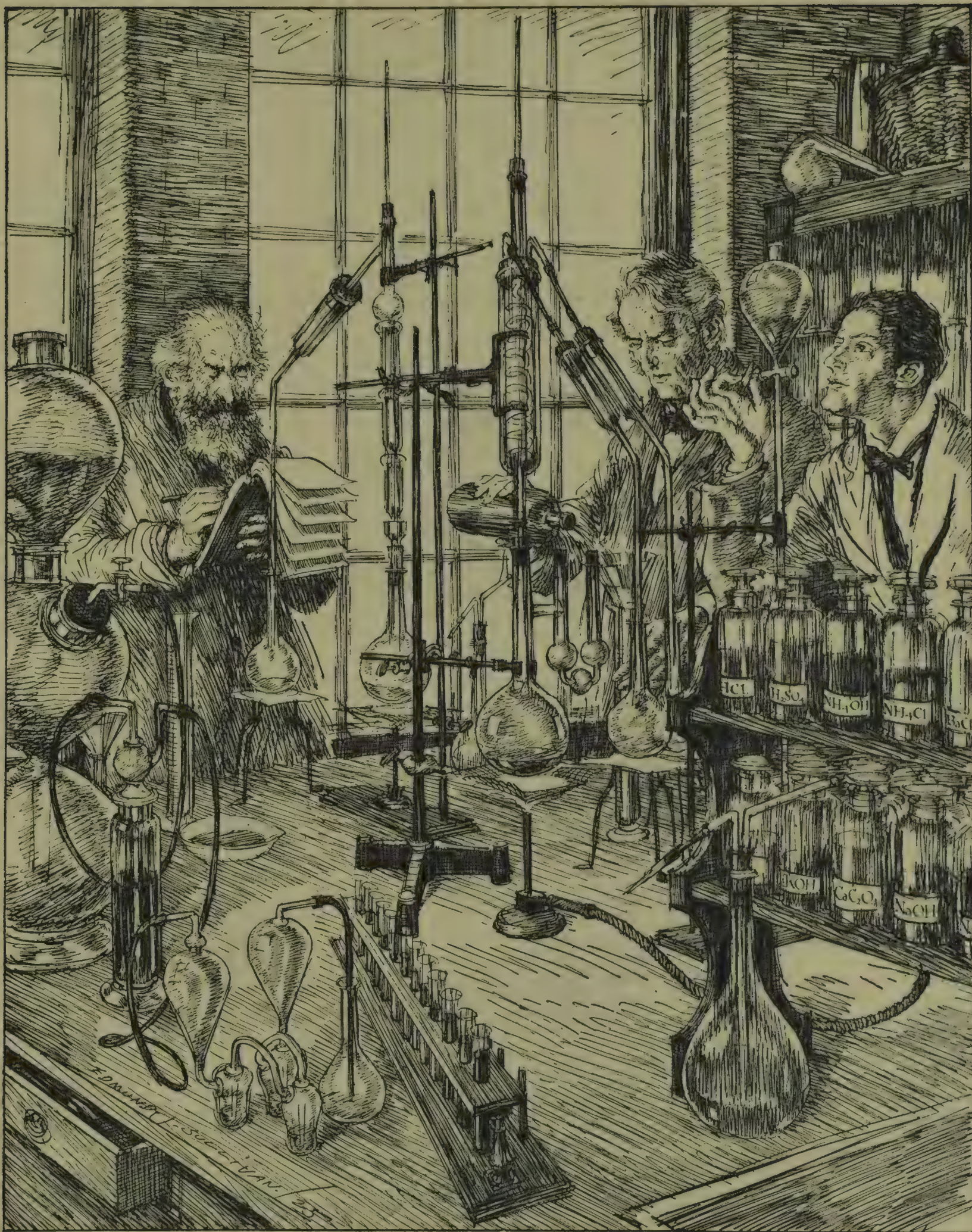
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DEWAR'S

A MYSTERY UNVEILED: MEYERLING

(Continued from Page 1294.)

Hohenzollern. He did not like the Austrian aristocracy; he had even published a rather severe pamphlet against them, without giving his name. He did not love either Russia or Germany. His sympathies were with the *bourgeoisie*, the intellectual classes, with France, and those democratic institutions which he believed were destined to triumph all over Europe. His most intimate friend and dearest confidant was a Jewish journalist. He was an amateur journalist himself; he directed the publication of an encyclopædia; he once inaugurated an exposition of electricity with a speech about Vienna, the source of light, which sounded as if inspired by Victor Hugo.

His thoughts were continually on war—a great war against Russia and Germany, made in conjunction with France and the Western Powers, which would upset Europe and rejuvenate Austria. When his dearest friend sent him congratulations on his thirtieth birthday, he replied: "If your wishes are to be fulfilled, we must have a glorious war, which will allow us to rejuvenate old Austria."

The Archduke lived an isolated life at the Court; he was watched and suspected, despite all the manifestations of respect which were his due as Crown Prince. The whole Court was hostile to him. He had only one friend, the Archduke John, the last son of the last Grand Duke of Tuscany, and the same Archduke who, after the death of Rudolph, disappeared in the Atlantic under the name of John Orth. Rudolph's relations with Count Taaffe, the Minister to whom his father had given all his confidence for so many years, were as bad as they could be. His marriage with a Belgian Princess had not been a happy one. He lived almost alone, occupying himself with hunting and literary work, without exercising any influence in affairs of state, in a political inactivity which made him desperate, trying to stupefy himself with dreams of the future. Were the rumours which were current at one time true—that he had thought of forming a conspiracy to depose his father? However this may be, a high functionary of the Empire told M. Borgese that at the moment when the Archduke Rudolph died there was a question of exiling him to Serajevo.

Is it surprising that, placed in such a position, he should have succumbed in a moment of depression? For an intelligent, sensitive, passionate man, there can be no more cruel torment than to live in a *milieu* that is silently but implacably hostile. Besides, at thirty a man's character has not become so hardened by experience as to be immune from attacks of despair. That traditional policy which his father personified and which he wished to overthrow must have often crushed the young revolutionary by its air of apparent eternity. A passionate young girl, giddy and inconsequent, surprised him at a moment of discouragement, and in seventeen days dragged him with her to death. But his despair had deeper reasons than the impossibility of uniting his destiny with that of the pretty young creature who loved him so distractedly. It was the

despair of a young man crushed by a struggle which surpassed his strength.

There is a tragic grandeur about that father who sacrificed his son to the peace of the world. For at the base of that dumb struggle between the father and the son which, far more than the seductions of the beautiful Vécera, led the Archduke to suicide, there lay that terrible question of peace or war by which Europe had been tormented since the French Revolution, and which threatened to overwhelm her. The tragic grandeur of the sacrifice seems to be increased by its final inutilité. There are causes for which all sacrifices seem to be unavailing, for they cannot in reality be saved.

In the fourth volume of his Memoirs, published in 1923, Marshal Conrad relates that a few years before the war, when he was talking one day to Francis Joseph, he had occasion to allude to a High Court functionary who had just died. The Emperor listened to him carefully; then he said: "Everyone around me dies. I alone cannot die!" The Marshal having used this story for the purpose of turning a neat compliment in honour of his Emperor and master, it is impossible to know the tone in which those words were pronounced. But it may have been a tragic cry of distress at the indefinite prolongation of terrible effort which was destined to break suddenly in the end.

This Emperor had sacrificed glory, the satisfaction of his own pride, his historical position, and in the end his son, to save the peace of Europe, together with monarchical authority, on which the social order of the old world rested. Had he died a few years earlier, had the horrible adventure of 1914 been attempted by his successor, what glory would have crowned the long effort of his life! The peoples would have revered his memory as that of a legendary hero, the only man among the blind who saw aright, and had sacrificed everything to save them a cruel experience. But having attained extreme old age, he wavered, and allowed that terrible World War to be let loose about which his unfortunate son had thought so much. Everything collapsed upon him and upon his house—Europe and the system and principles for which he had suffered so much.

Few episodes demonstrate better than this the terrible complication of the contradictions and social forces which led to the Great War and the present situation in Europe. That is why the tragedy of Meyerling has a place in the history of the nineteenth century.

"THE HOUSE OF ASHTAROTH."

(Continued from Page 1304.)

All the available evidence shows that the temple was erected by the Egyptians to the goddess Ashtaroth, and as it was, so far as we know, the only temple intact at Beth-Shan at the time the Philistines conquered and lived in the place, it is more than probable that it is none other than the "House of Ashtaroth" mentioned in 1 Samuel xxxi. 10, upon the walls of

which was hung the armour of King Saul after his death. The account in 1 Chronicles x. 10, is not so precise as that in Samuel, for it merely says the armour was placed in the "house of the gods."

We can confidently date the Ashtaroth temple to the XIXth Dynasty, for its floor level is exactly on the same plane as the floor level of the rooms containing the monuments of Seti I. and Rameses II., found last season. Further than this, we actually discovered on the temple floor a very valuable serpentine cylinder seal, inscribed with the cartouche of the latter king, who reigned from 1292-1225 B.C. The seal shows the figure of Rameses, wearing the battle helmet, and shooting an arrow at his Semitic enemies. Facing the monarch is the figure of the Canaanite warrior-god Reshpu, who holds a scimitar in his right hand. Between the two figures is the standard of a Canaanite fort (evidently Beth-Shan), comprising a shield pierced with three arrows and supported on a pole; at the base of this emblem are two captive bearded Canaanites. The seal is quite unusual, and the whole scene is remarkably well cut.

Underneath the XIXth Dynasty temple is another temple, which may possibly turn out to be one erected by King Thothmes III. of the XVIIIth Dynasty, 1501-1447 B.C., whose scarab, together with over a thousand beads of carnelian, gold, crystal, etc., was found in the débris a little below the level of the upper temple. On the floor of a room at the northern end, which was coloured a bright blue, we discovered a life-sized stone hawk, wearing the double crown of Upper and Lower Egypt, and standing on a base. The hawk is well made and was painted in a vivid manner. Under one part of the floor of the room was a gold scaraboid, and on the floor itself were four bronze straight-sided pots, a stone four-handled bowl, a Hyksos seal cylinder, and some strips of gold foil.

From a room outside the XIXth Dynasty temple came a pottery cult-object composed of three stages. On the uppermost stage is a figure of a seated goddess, who must be Ashtaroth. Below her, and on the second stage, are the figures of two people (one a man), the figure of the person on the left being all but broken away. By the side of one of these persons are the feet of a bird, and, below, the head of a snake, which winds up the lowest stage. Behind the man on the right of the scene, and on the side of the second stage, is the figure of an advancing lioness. What the whole scene actually represents is uncertain.



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12 0 x 9 0	12 0	9 0	Cream, Blue or Red Grounds	8 8 0
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On the Road. The sixth of the Dunlop pictorial road plans tells in forty-five "strip" maps and a lively introduction the story of Britain's longest road—those 394 miles which link the Scottish and English capitals together. Each of the host of curios along the Great North Road is noted as we pass—the obelisk to the Battle of Barnet; at Stilton ("famous as the place where Stilton cheese is not made") a memorial to French prisoners of the Napoleonic wars. Thus with our gossiping topographer past the traces of a Roman station in England's smallest shire; to the village where stands a sundial made by a boy named Isaac Newton; to Newark, where King John died; to Sherwood, where Robin Hood lived; to Scrooby, home town of a band of Pilgrim Fathers. We cross the plain of York for the city of gables; and the Tees for the land of pits, where castles rise like milestones; to the toll-house where England ends; and so over the hills to the anti-climax upon that fine cliff above Prince's Street.



"A FLOCK OF SHEEP THAT LEISURELY PASSED BY": THE OWNER OF A 24-55-H.P. WOLSELEY SALOON EXERCISES THE 'VIRTUE OF PATIENCE' WHILE MOTORING TO BARNSTAPLE.

The Parking Difficulty.

Many complaints are made against the present parking regulations for London—which is not surprising, considering all the conditions. It is useless

to blame the Ministry of Transport for the inadequacy of authorised spaces. The list is a large one, but, even so, there is nothing like enough accommodation to go round, while the difficulties are already becoming enhanced by the complaints which are received from residents and others whose streets and squares have been authorised for the parking of cars. What the situation will become during the next year or two I should not like to forecast. Last year 199,000 new cars were put on the roads; and, even allowing liberally for cars scrapped and otherwise put out of commission, this means something like 150,000 more cars in use than there were a year ago. The estimates for next year provide for almost as large an increase, which means that the towns, and particularly London, will become even more congested, and that the parking question will be acute. I

understand that the Ministry of Transport and the police are examining the question thoroughly, and with not a little anxiety. I am afraid there are no ready-made solutions to be offered. All I, for my own part, have to say about it is that I am profoundly thankful I have not the task of finding a workable one.

There is one point, however, to which I may refer, because of the irritation it is causing. I mean the existing police system of putting licensed messengers in charge of parking places. These men are not paid by anybody, and exist on the tips they can extract from motorists. This is all wrong in any case, while the natural irritation which is caused by having to hand over an indeterminate sum

to these men is increased by the knowledge that they are really working for the police. They note the time that each car is left in the park, and where the authorised time is exceeded they make a report to the



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The Fiat "A20," twelve-cylinder, V-type engine, with a direct-driven propeller, met all the preliminary requirements of the Italian Government test and considerably exceeded them in the matter of weight, power output, and fuel and oil economy. It has been accepted with an international horse-power of 410 at 2060 revolutions. By reason of its high horse-power and its low total weight, combined with its very low petrol consumption, it makes possible a flying range not hitherto attainable with big-powered commercial engines. The twelve cylinders are each 115 mm.-by-150 mm. bore and stroke; the total length is 1645 mm.; width, 645 mm.; and height, 845 mm. The weight of the engine complete and ready for starting is 317.5 kilos.

policeman on the beat, so that a summons may be issued if the police think fit. In any case, it seems to me that the police might fix a stated sum for the tip, even if it is impossible to levy a small charge, as is done in some provincial towns. W. W.

Whether it be Christmas, New Year, or any season, the gift of cigarettes is always heartily welcomed, and especially when they are the well-known Laurens brand, appreciated by every connoisseur. There are Laurens Egyptian and Turkish cigarettes of all sizes and prices, so that every taste and purse may be satisfied. They are obtainable from all tobacconists of prestige, and from 44, Old Bond Street, W.

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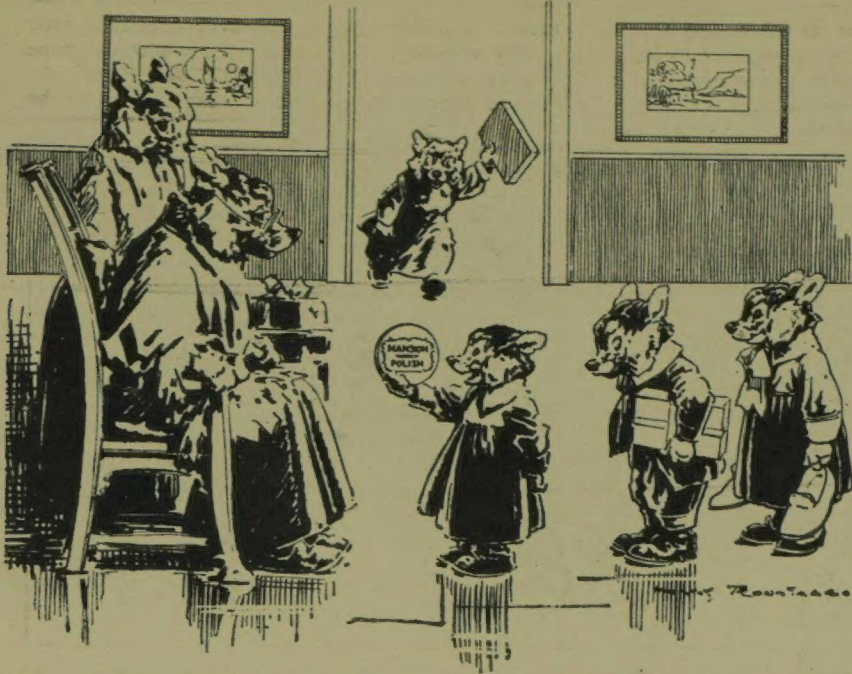
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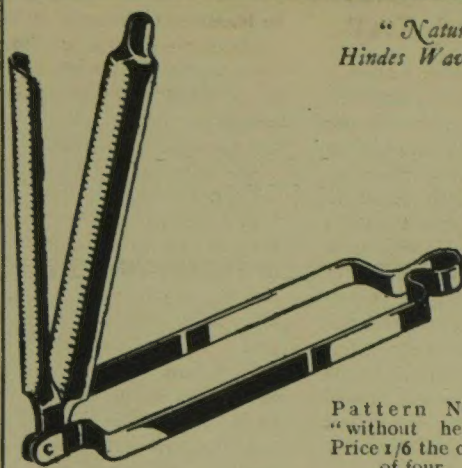
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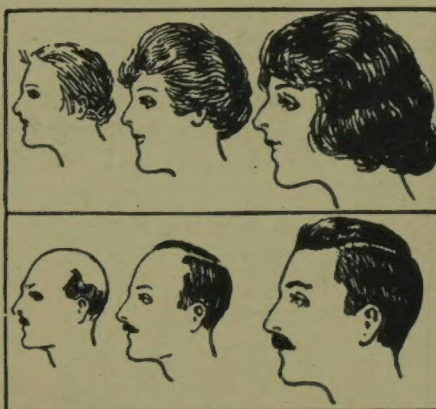
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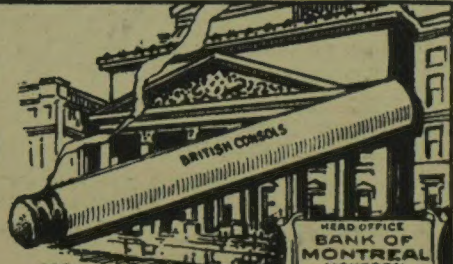
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CHRISTMAS GIFTS AND ACCESSORIES.

CRACKERS are, of course, the most essential item of any Christmas gathering, whether in the nursery or at the dinner-table, for both old and young; and who can help but associate them with the name of Tom Smith? Year after year this famous firm have provided us with an infinite variety of crackers in all shapes and sizes, and this year's supply is well up to their usual high standard. Among the larger and most attractive boxes are the "Dainty" crackers, brightly coloured in yellow, black and silver; the "Christmas Party" crackers, each one containing two articles; and a handsome box of "Artistic" crackers. The "Novelty" box is evidently for admirers of "Felix," for a small black cat is attached to each cracker. There is a box, too, for "Bonzo" followers, all containing articles *à propos* the famous dog celebrity. A large white bell, covered with appropriate frost, contains a number of crackers, as well as being useful for decoration. For the tiny tots and for the Christmas tree, there is a box of minute silver "Tom Thumb" crackers, containing miniature jewellery. Other equally fascinating boxes are the "Surprise," the "Daddy," the "Chapeaux," the "Jewels," and the "Caps and Toys." Last, but not least, is the "Christmas Stocking," containing a collection of delightful toys and games.

Light and sparkling as the season's revelries is "Golden Guinea," a wine medium dry in quality, the produce of the fine vineyards of Epernay. It is an ideal solution to the wine problem at all festivities, and every cellar should contain a goodly quantity. Four large bottles in a hamper are obtainable for 42s.—and two for one guinea.

During the festive season every far-seeing housewife sees that her store cupboard is well stocked with Bird's custards, jellies and trifles, which are delicacies "made in a moment" without any trouble. Bird's make both jelly crystals and tablet jellies. Bird's jelly crystals dissolve instantly. Bird's egg substitute not only saves the cost of eggs, but of

baking powder as well. It makes the finest of plum-puddings and most delicious, wholesome cakes. Last of all there is the world-famous Bird's custard, to make the hot sauce which crowns the Christmas pudding!

A gift box of Player's "No. 3" Virginia cigarettes makes a very acceptable present. The cigarettes are made from the choicest Virginia tobacco, and are put up in 50's for 3s. 3d., and in 100's for 6s. 6d. Player's have been making cigarettes for over forty years, and "No. 3" still further establishes their reputation for quality and perfection of manufacture. Player's should be included on every Christmas list.

One of the most popular Christmas gifts for men nowadays is a safety razor, and we are glad to be able to remind our readers that the famous Wilkinson Safety Shaver is an all-British product—British-made from British materials. Its blades are hollow-ground and forged from thick steel, so that in principle they exactly resemble straight razors. These razors are made by the Wilkinson Sword Company, who have been making straight razors for many years past, and they incorporate many unique features apart from the hollow-ground blades.

The question of what to send to a man at Christmas is easily solved where a small gift is in question, for the "At-a-Glance" calendars are always welcome. These are the business man's ideal, as the day's date is pointed out by a little red indicator which moves along as the days pass. This year a new pattern is on sale, showing the whole twelve months of the year, as well as the date, at a glance.

Messrs. Raphael Tuck and Sons are well known for the excellence and variety of their Christmas cards and calendars. This year the selection is as large as ever, and cards and calendars may be found to suit every taste. The Medici Christmas cards are also very well known, and make an appeal to all who like to have a really artistic and beautiful card or calendar to send to friends at this season. The Girl Guides Christmas series and the special new and delightful series of miniature cards for children are certain to please. Another series of Christmas cards of special

interest are those published by the Trustees of the British Museum, printed in colour and priced at 1s. each. They include reproductions of various beautiful illuminated missals, and are very attractive.

The Christmas party season is now in full swing, and Messrs. Brock have provided for it a number of amusing table fireworks, some in the shape of top hats and minute bowler hats, and others, such as the "Howitzer" and the "Cigarette Bomb," containing unknown surprises. Besides these, they have a wonderful display of crackers, the larger and more decorative of which are the "Parisian," an original design in mauve and silver, containing scent bottles and charms, the "Good Luck," "Springtime," and "Rose Dore." The "Carnival" box, containing a dozen large crackers, and the "Magician" are filled with indoor fireworks. A number of amusing boxes—the "Marcelline," the "Koko," the "Southern Isle," the "Country Life," and the "Snow Man"—have little figures and animals appropriate to their name attached to each bonbon. Other attractive items are "Sooty," "Old King Cole," "Christmas," "Brock's Benefit," "Jack in the Box," "The Festive," "Ma Honey," and "Carnival Caps and Toys." An amusing table decoration is the "Scarecrow," a cluster of smaller crackers with a head and arms protruding from the top. "Snowballs" are crackers in a new form—realistic "snowballs" of white cotton-wool, with a tab on either side to produce the hidden surprises.

A Christmas present which will give lasting pleasure to a wide circle of relatives and friends is the Kinex Home Cinema, a projector of exceedingly simple design, equipped with its own electric-lighting set. It is fireproof, and takes the standard-sized films, full length, lasting twenty minutes, so that an unlimited selection of all pictures from any country of the world is open to the possessor. The Kinex is supplied in two models—"A," provided with an accumulator which requires charging in the ordinary way; and "B," supplied with a resistance for any voltage. It may be seen at the City Sale and Exchange, 52, Cheap-side, E.C., from whom full particulars may be obtained.

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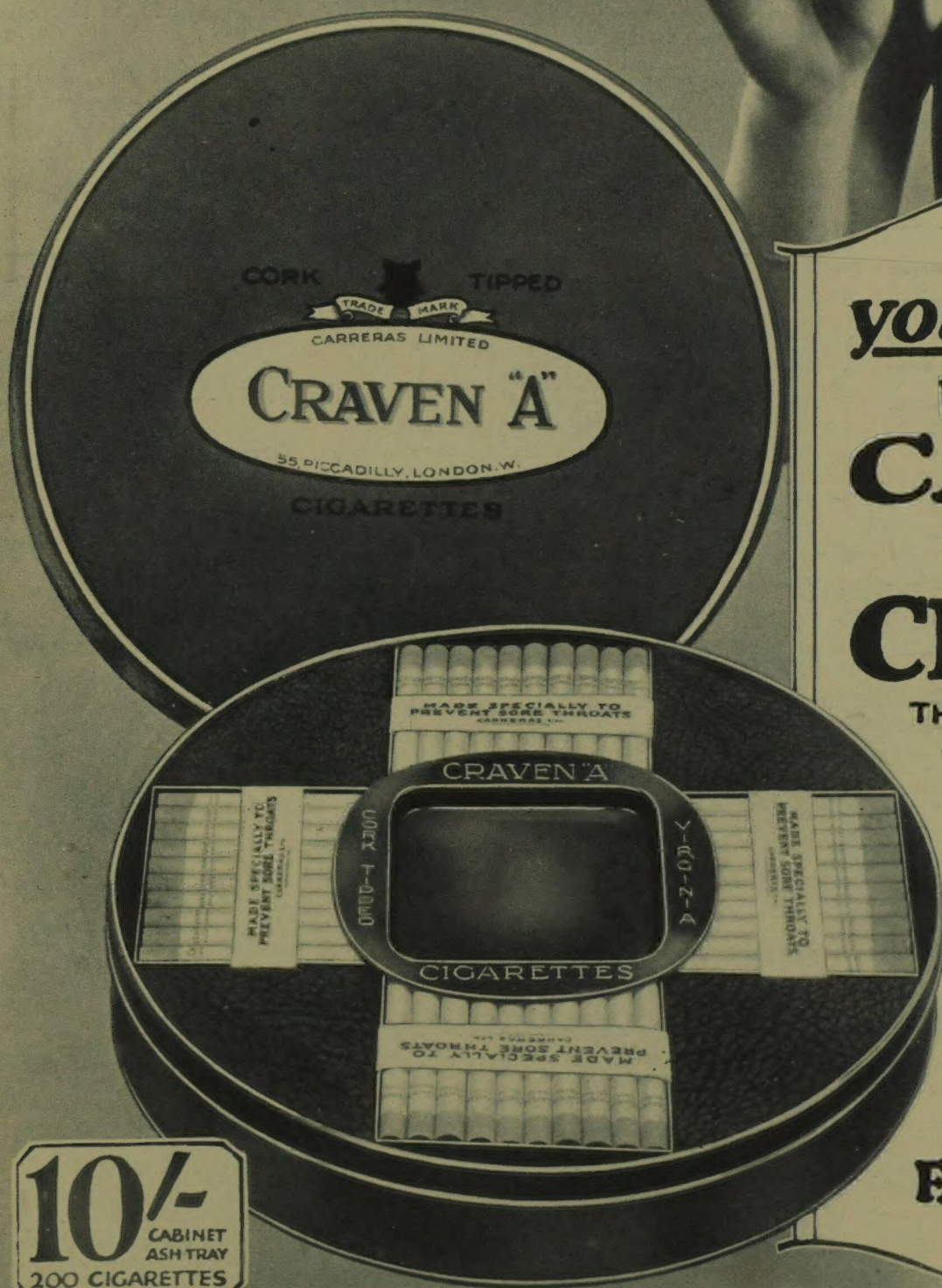
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